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THE BACONIAN KEYS

WALTER STANLEY WELLS

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WALTER CONRAD ARENSBERG

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REVISED EDITION

THE PACONIAN KEYS
WALTER CONRAD ARENSBERG
1928

DEUS OMNIA
IN MENSURA, ET NUMERO, ET ORDINE,
DISPOSUIT.

Of the Advancement and Proficiency of Learning, 1640

CONTENTS

Preface		9
The Baconian Key-Cipher		13
Tables		35
Introduction to the Deciphered Counts		67
Deciphered Counts: Miscellaneous		73
Deciphered Counts: FRANCIS BACON		97
Plates		117

PREFACE

The following definition of the Baconian key-cipher is intended to replace the defective definition which I first attempted in *The Burial of Francis Bacon and His Mother in the Lichfield Chapter House*.

The principal cryptographic methods which, in so far as I have been able to discover, are employed by Bacon both in his acknowledged and in his unacknowledged works include, in addition to the Baconian key-cipher, the various anagrammatic and acrostic methods, including in particular the compound anagrammatic acrostic, which I have defined in *The Cryptography of Shakespeare, Part One*, and which I propose to define again, with certain additions, emendations, and an adequate amount of illustration, in a future publication. Since I was ignorant, at the time of the publication of *The Cryptography of Shakespeare, Part One*, not only of the existence of the Baconian key-cipher, but also of important aspects of the meaning which the various cryptographic methods are employed to express, the form of continuation which I originally planned as *The Cryptography of Shakespeare, Part Two*, is abandoned.

The compound anagrammatic acrostic, which is the principal acrostic method employed by Bacon, may be defined as follows:

A compound anagrammatic acrostic is a spelling which is intended to represent another spelling, to be called the acrostic spelling, by the fact of including the letters of the acrostic spelling in any order as either the first letter or an indefinite number of consecutive letters beginning with the first letter of an indefinite number of consecutive words, words being considered to be consecutive either on a single line or on consecutive lines, when either the first word or the last word of a line is considered as consecutive to either the last word or the first word of the line to which it is consecutive.

Next in importance among the acrostic and anagrammatic methods employed by Bacon is the compound anagrammatic telestic, which may be defined as follows:

A compound anagrammatic telestic is a spelling which is intended to represent another spelling, to be called the telestic spelling, by the fact of including the letters of the telestic spelling in any order as either the last letter or an indefinite number of consecutive letters beginning with the last letter of an indefinite number of consecutive words, words being considered

to be consecutive either on a single line or on consecutive lines, when either the first word or the last word of a line is considered as consecutive to either the last word or the first word of the line to which it is consecutive.

The compound anagrammatic acrostic is not to be confused with the form of the simple anagrammatic acrostic used by Mr. Frank Woodward and others.

For earlier attempts to account for the Baconian key-cipher, as based on the representation of letters by numbers, the reader may consult *Francis Bacon's Cipher Signatures* by Mr. Frank Woodward and numerous articles by various authors in *Baconiana* and *American Baconiana*.

The various cryptographic methods which I have defined are employed for the purpose of confirming a secret meaning which Bacon intended his various texts to express in their manifest form, in accordance with the method of expression which he defines as allusive, or parabolical. Aspects of this secret meaning, in the incomplete form in which I first discovered it, have been presented in *The Secret Grave of Francis Bacon at Lichfield* and in *The Burial of Francis Bacon and His Mother in the Lichfield Chapter House*. My latest published account of this secret meaning (an account which is still incomplete) appears in *The Shakespearean Mystery*.

In its general character, the Baconian system of cryptography is flexible.

An inflexible system is a system which indicates a spelling as to the following particulars: the exact number of letters which the spelling contains; the exact identity of each of the letters, and the exact sequence in which these letters appear. Except that it fails to indicate the division of the spelling into words, sentences, etc., by means of spaces and punctuation, the indication of a spelling which thus appears in an inflexible system of cryptography is as complete as appears in ordinary writing.

Since a spelling indicated in accordance with an inflexible system is indicated as to the exact number, the exact identity, and the exact sequence of its letters, it is indicated with such particularity as to be the only spelling which could be indicated by the same method in the same text; and the decipherer who knows the method in accordance with which it is indicated is enabled, by means of his knowledge of the method alone, to decipher the spelling without possibility of error, as an inevitable spelling which precludes the possibility of any alternative spelling.

Examples of the inflexible system are the Morse telegraphic code and the various methods used for diplomatic and military dispatches.

A flexible system of indicating a spelling is a system in accordance with which the indication of the number, identity, and sequence of the letters is indefinite as to one or more particulars.

For the purpose of deciphering a spelling indicated in accordance with a flexible system, in which a spelling is indicated, by definition, with more or less indefiniteness as to the number, the identity, and the sequence of its letters, the decipherer is dealing with an indication of a single spelling which may conceivably, as a result of its indefiniteness, be applicable to an indefinite number of different spellings in the same text; and he is accordingly obliged, if he is to carry the process of deciphering to a successful conclusion, to discover the means of distinguishing the particular spelling

which the author of the cryptogram intended to indicate from the indefinite number of different spellings which may conceivably correspond to the indication and yet be quite unintended. Since an indefinite indication of a spelling may be equally applicable to an indefinite number of different spellings, there is nothing in the flexible system in accordance with which the cryptogram is constructed that can assist the decipherer, in itself alone, to distinguish the intended spelling from the unintended; and the means of making the distinction must accordingly be sought in information which the knowledge of the system used is incapable, in itself alone, of supplying.

Examples of the flexible system are the common anagram and the following methods used in cabalistic cryptography: gematria, notarikon, and temura.

As used by Bacon, the well-known methods of the anagram, the acrostic, and the numerical cipher constitute a flexible system in the sense defined; and the information which the decipherer requires for the deciphering of cryptograms constructed in accordance with a flexible system and which a flexible system is incapable in itself alone of supplying is supplied by Bacon in the form of the allusive, or parabolical meaning of the texts in which the cryptograms are contained. In so far as the cryptograms are concerned, the purpose of the allusive, or parabolical meaning is to supply the decipherer with the meaning of the particular word or words which the cryptograms are intended to express. That the allusive meaning of the text may be understood to supply the cryptographic meaning is indicated by the fact that the allusive meaning corresponds to the cryptographic structure. In any considerable number of instances such a correspondence could not occur by chance, and accordingly serves as evidence that both the allusive meaning and the cryptographic expression of the same meaning are expressed by the intention of the author.

In the sense that the allusive meaning of the text thus fits the form of the text as a cryptographic structure, it may be understood to fit the text as a key fits a lock; and all the cryptograms which Bacon constructs in accordance with a flexible method, whether they be anagrams, acrostics, or numerical ciphers, and for which he supplies a key in the form of an allusive meaning may accordingly be understood to have an analogy with the principle of the lock and key and may be called key-ciphers. The designation of "KAY-CYPHARS" or "ciphra clavis" is used in Bacon's two discussions of cryptographic methods which appear in *The Twvoo Bookes of the proficience and aduancement of Learning* and in the *De Augmentis*, and it is applicable, as I now believe, not only to the numerical ciphers which I have here defined, but also to all the Baconian cryptograms in which any cryptographic structure whatever is used in accordance with a flexible method.

The tabulations have been compiled and edited for me by Dr. Clyde Wolfe, Professor of Mathematics in the California Institute of Technology.

All the texts for which key-numbers will be shown were first calculated by myself, both in respect to textual totals and to particular key-numbers; and these calculations were then checked either by Dr. Wolfe, or by Dr. Hervey Hicks, Instructor of Mathematics in the California Institute of Technology, or by both. In the course of checking these calculations and

applying them to particular subdivisions of the texts, Dr. Wolfe and Dr. Hicks have discovered key-numbers in addition to those which I had already discovered, and these have not been checked by me.

In expressing my indebtedness to Dr. Wolfe and Dr. Hicks for their assistance in the compilation and editing of my numerical data, I wish to exonerate them from any endorsement of my views.

It is probably too much to hope that our calculations are one hundred per cent correct; but I believe, in view of the precautions taken (for we have wasted some years with adding machines) that the percentage of error cannot be high.

For the privilege of procuring photostats of otherwise inaccessible texts and for many other courtesies I wish to express my thanks to the officers of the Huntington Library.

THE BACONIAN KEY-CIPHER

The numerical key-cipher employed by Bacon and by members of the Rosicrucian Fraternity is a method of representing a text by a number which is represented by another text.

KEY-TEXT AND KEY-NUMBER

The text which is represented by a number may be called the key-text, and the number by which it is represented may be called the key-number.

The key-text is the text which expresses the cryptographic meaning.

LOCK-TEXT AND LOCK-NUMBER

A text which represents a number by which a key-text is represented may be called a lock-text, and a number which a lock-text represents may be called a lock-number.

A lock-text is in general, though not necessarily, so constructed that, in addition to representing a lock-number, it expresses a manifest meaning in accordance with the ordinary modes of expression; and such an expression of a manifest meaning in a lock-text is in general capable of being understood (or misunderstood) as its only meaning, and serves accordingly to divert the attention of the reader from the fact that the text is cryptographic.

LOCK AND KEY

Since a key-text is represented by a number which is represented by a lock-text, the key-number and the lock-number of a given key-cipher are, in accordance with various senses to be defined, identical; and there is thus established a numerical identity in the key-text and in the lock-text.

As a result of this numerical identity, the lock-text and the key-text may be said to correspond to each other in an analogy with the correspondence which is established between an ordinary lock and an ordinary key by the identity of the dimensions of their respective wards and notches.

LOCK-TEXTS

A lock-text is any text which incorporates a key-cipher in the sense that the text is purposely so constructed that it represents a number which in turn represents a key-text.

A lock-text may be considered either as consisting of the total manifest text, or as consisting of one or more of its principal subdivisions according to the following distinctions:

- (1) as to generic classification: verbal text, notative text, punctuation marks, diacritical marks, sectional signs, and decorations;
- (2) as to generic differences of type;
- (3) as to extent, based on literary forms, mechanical forms, or division hints.

Verbal text includes those words represented by letters, digits, and ampersands, which serve to convey the sense of the text in an oral reading, as distinct from punctuation and diacritical marks, signs of reference to notes, and typographical and illustrative decorations.

Notative text includes letters, digits, and other signs which are used for reference to notes.

Decorative text includes (1) typographical decorations, such as lines and borders; and (2) illustrations, such as cuts and engravings.

Different kinds of type to be distinguished include Italic, Roman, upper case, lower case, and so on.

Literary forms include parts, plays, poems, chapters, acts, stanzas, paragraphs, scenes, verses, speeches, songs, sentences, words.

Mechanical forms include pages, columns, lines.

CRYPTOGRAPHIC EXTENTS IN LOCK-TEXTS

Either extremity of a cryptographic text-extent, as distinct from the extent of the manifest text in which it occurs, may be indicated either by a textual division point or by a division hint.

A textual division point is the beginning or end of any literary or mechanical form.

A division hint is a spelling which expresses or suggests the meaning of a key-text and which at the same time indicates by its position either the beginning or the end of a cryptographic extent in which the key-text is expressed in accordance with the method of the key-cipher.

In addition to indicating an extremity of a cryptographic extent, a division hint may indicate that it is to be subtracted from an extent otherwise indicated.

The principal words used as division hints are FRANCIS, ANNE, BACON, COOKE, WILLIAM, SHAKESPEARE, ROSE, and CROSS.

The appearance of a division hint may be either (a) in the form of a whole word, or (b) in the form of a group of consecutive letters spelling a word within a word or consecutive words, or (c) in the form of a single letter as the means of representing a word by its initial.

The cryptographic representation of words by their initials accords with the use of initials which appears in signatures in the correspondence of Francis Bacon and of Lady Bacon, and in the use of initials in the original designation of the Rosicrucian Fraternity as *Fraternitas R.C.*

In respect to the position in which it may appear, a single letter serving as a division hint may be:

(1) in a mechanical form that is larger than a line or in a literary form that is larger than a word, either the first or the last instance of the letter, or each instance of the same letter in a consecutive series, provided that all instances are division hints of cryptographic extents that have a common extremity and a common significance;

(2) a first instance of the letter either preceding or following a verbal division hint with which the letter, as a division hint, is paired;

(3) the first instance of the letter which appears in a manifest spelling of any verbal division hint, either in its exact form or in the form of a phonetic or etymological or symbolical equivalent, provided that the significance of the verbal division hint is identical with the significance attached to the letter considered as an initial.

A division point of a lock-text as indicated by a division hint may be at either end of the division hint. Thus, the word *COOKED*, as an allusion to the maiden surname of Bacon's mother, contains as division hints the words *COOK*, *COOKE*, or *COOKED*, and division points may be taken as immediately before or after any of these words. A punctuation mark immediately preceding or following a division hint may be considered as either included in or excluded from the cryptographic extent.

Division hints frequently occur in pairs, one member of which indicates the beginning, and the other member the end, of a cryptographic extent. These pairs are usually formed from the words of the three following groups of division hints, the first group being the most important.

Group I. *BACON*, *COOKE*, *ALBANS* or *SAINT ALBANS*, *SHAKESPEARE*, *FRANCIS*, *ANNE*, *NICHOLAS*, and *WILLIAM*.

Group II. In connection with one of the names of *BACON* as a division hint, the words *AUTHOR*, *POET*, *WRITER*, and references to personal identity such as *HIMSELF*, and, in the acknowledged works of Bacon, *MYSELF*, and *I*.

Group III. *MOTHER*, *MISTRIS*, *WIFE*, *HUSBAND*, *PARENT*, *SON*, *GRAVE*, *ENTER*, as a pun for *bury*, *ROSE*, *CROSS*, *GOLD*, *BOUGH*, *CUT*, *HAND*, *SIGN*, *SEAL*, and *SIGNATURE*.

Division hints occur in such pairs as accord with conventional usage, such as *FRANCIS* and *BACON*, *ANNE* and *COOKE*, *ANNE* and *BACON*, *ROSE* and *CROSS*, *GOLD* and *BOUGH*, or *CUT* and *BOUGH*; and in pairs intended to express the identity of the paired terms, such as *BACON* and *SHAKESPEARE*, *WILLIAM* and *COOKE*, or *ANNE* and *SHAKESPEARE*.

In addition to appearing as alternative spellings, and as the spellings of words within words, division hints may appear as phonetically or synonymously related words such as *BEACON*, *BECKON*, *BACUN*, *BAKING*, *BOAR*, or *SINGULAR* for *BACON*; *COOKED*, *COOKER*, *COOKERIE*, or *COOKES* for

COOKE; MATER, MATRIS, MATTER, or MATRON for MOTHER; BILL or WILL for WILLIAM; FRANK for FRANCIS; ORE or GOLDEN for GOLD; and BRANCH, LIMB, ARM, or MAST for BOUGH.

The identity of meaning that can be discovered in a pair of division hints, such as FRANCIS and BACON, and in the key-text represented by the value-sum of the intervening lock-text, is of superlative importance for the purpose of proving (1) the use of the method of the key-cipher, and (2) the significance which is to be attached to the lock-number.

Cryptographic extents are either continuous or discontinuous; and for the purpose of calculating a continuous extent, the first page of a book may be considered as following the last page, by cyclical sequence.

CONTINUOUS EXTENTS

When an extent is continuous, it includes the total number of the units of the kind or kinds considered as the basis of count that appear between the extremities of the extent.

DISCONTINUOUS EXTENTS

When a cryptographic extent is bounded by two division hints contained in two literary or mechanical forms which are separated by one or more other literary or mechanical forms of major importance, such as a complete poem or prose composition, a complete act, a complete scene, or a complete page, the cryptographic extent may be taken as discontinuous in the sense that the intervening form or forms may be considered as excluded.

TEXTUAL UNITS

A cryptographic text may be considered to be composed of various kinds of units, the most important of which, for the purpose of numerical calculation, are words, letters, and other signs.

Two kinds of units may be defined as mutually exclusive when units of neither kind contain units of the other. Thus letters and punctuation marks are mutually exclusive while letters and words are not. The expression "kinds of units" shall hereafter be used to mean "mutually exclusive kinds of units".

BASES OF COUNT

Any one of the five forms of text, letters, letters omitted (by abbreviation, elision, or contraction), punctuation, numerals, or decorations may be the basis of a count for determining a lock-number, or any two or more of these forms including letters.

OMITTED LETTERS

Omitted letters are indicated by abbreviation, with or without a period, by apostrophes as marks of elision, and by signs of contraction, such as the tilde. Letters omitted by elision or contraction are only considered when a sign of omission appears.

REPRESENTATION OF LOCK-NUMBERS BY LOCK-TEXTS

A lock-number may be represented as above stated by a total lock-text or by any subdivision of a lock-text, and in any one of the three following forms:

- (1) as a manifest number;
- (2) as a unit-sum;
- (3) as a value-sum.

By (1), the method of the manifest number, any digital representation of a number in a lock-text, such as a page number or a date, or any spelling of a number name, may represent as a lock-number the number so represented or spelled.

Thus, the date, 1597, chosen by Bacon for the publication of the *Essayes*, his first acknowledged work, is a transliteration of the word PIC (P=15, I=9, G=7).

By (2), the method of the unit-sum, a lock-number may be the number of units of one or more mutually exclusive kinds, such as the number of letters in the text, or the number of words, or the number of words plus the number of punctuation marks, or the number of words plus the number of punctuation marks plus the number of decorations, and so on. This method is of comparatively slight importance.

Thus, the number of plays in the *Folio*, considering *Henry the Fourth* and *Henry the Sixth* each as a single play, is 33, the value-sum of BACON.

Considering, as is usually done, each part of *Henry the Fourth* and *Henry the Sixth* as a single play, the number of plays is 36, the value-sum of both IAMO and HOGG, synonyms of BACON.

By (3), the method of the value-sum, the letters of the text, no matter in what form they are printed, are equated with the letters of the 24 letter alphabet which is given by Bacon in the *De Augmentis* of 1623, and which is here reproduced as it appears in the 1640 *Advancement of Learning* (see Plate No. 1). Each letter of this alphabet is assigned the numerical value of the number of its position in the alphabetical sequence: A=1, B=2, C=3, D=4, E=5, F=6, G=7, H=8, I=9, K=10, L=11, M=12, N=13, O=14, P=15, Q=16, R=17, S=18, T=19, U=20, W=21, X=22, Y=23, Z=24. This alphabet differs from the modern English 26 letter alphabet in possessing no distinctive forms for the letters I and J, which are accordingly equated, nor for the letters U and V, which are also equated. This representation of the letters of the Baconian alphabet by the numbers of their respective positions in the alphabetical sequence is illustrated in the *Cryptomenytices* of Gustavus Selenus, an important work on cryptography in which the Baconian methods are illustrated under the guise of a description of other cryptographic methods (see Plate No. 2).

By the method of the value-sum, a lock-number may be the value-sum of all the units of one or more kinds, such as the value-sum of the letters of the text, or the value-sum of letters plus numerals, or the value-sum of letters plus numerals plus punctuation marks, and so on.

When symbols other than letters are included in the evaluation of a lock-text, they may be considered as the spelled forms of the words by which they may be named. Numerals may also be evaluated as the numbers which they represent either singly or combined.

VARIABLE FORMS

As distinguished from textual forms which are invariable as to unit-sums or value-sums, those forms which may represent two or more unit-sums or value-sums, are defined as variable forms.

These forms include units with variant definitions, or signs with variant names or spellings, and may be classified as follows:

Literary forms, words, letters, omitted letters, numbers, punctuation marks, decorations, and other signs.

Such symbols as numerals, punctuation marks, or decorations, are variable forms in a text containing one language, if they have more than one name or spelling in that language; and in a text containing more than one language, they are variable forms if their names or spellings are different in the various languages used.

In any one calculation of a unit-sum or a value-sum of a lock-text containing two or more instances of a variable form of the same kind, the same variant of the form is used throughout.

In the following paragraphs a detailed account of the commoner variant forms is presented in the order of the classification above given.

LITERARY FORMS

As an instance of the variability in a literary form, plays which are described, as in the Shakespeare *Folio*, as "the first part", "the second part", "the third part", are variable forms in the sense that, in the calculation of unit-sums based on the number of plays, each play described as a part may be considered either (1) as a complete play in itself, and so as a unit; or (2) as incomplete in itself, and so as only a part of a unit composed of the total number of parts.

Thus, on the basis of considering each "part" as a separate play, the number of plays in the First *Folio* may be considered, as indeed it generally is, to be 36. But on the basis of considering each "part" of a play as part of a unit composed of all its parts, the number of plays in the *Folio* is 33.

WORDS

In computing unit-sums based on words, simple words, as distinguished from hyphenated and compounded words, are invariable forms.

COUPLED AND DECOUPLED WORDS

Words joined together by hyphens, or words which include elisions indicated by apostrophes and which are printed without intervening spaces, are variable forms, in the sense that each group of words so coupled together may be considered, (1) for the purpose of ORDINARY WORD-COUNTS,

as a single word; and (2) for the purpose of DECOUPLED WORD-COUNTS, as the number of separate words which the group comprises.

COMPOUND WORDS

Compound words, whether the compounding is indicated with or without hyphens, are variable forms, in the sense that (1) for the purpose of ORDINARY WORD-COUNTS they are considered as single words; and (2) for the purpose of DECOMPOUNDED WORD-COUNTS, they are considered as the simple words which the compounding unites.

A numerical representation of a number may be considered either as one word or as the number of words in the number name.

LETTERS

The only single letters with variable forms are I and W.

THE LETTER I

When the letter I is used to signify the digit 1, as in the date on the title page of the First Shakespeare *Folio*, it is a variable form in the sense that it may be considered either as the letter I, with the value of 9, or as the digit 1. For the variant values assignable to the digit 1, see NUMBERS.

THE LETTER W

The variability of the letter W depends upon the form in which it is printed. In its ordinary, or connected V form, W, it is considered as a single letter with the value of 21, according to its position in the alphabet. In either its separated V form, VV, or its crossed V form, W, it is variable in the sense that it may be considered either (1) as a single letter with the value of 21; or (2) as two letters with the value $20+20=40$.

In the *Cryptomenytices* of Gustavus Selenus (see Plate No. 2), the W is printed in the VV form and its value is given as 21.

DIPHTHONGS

A diphthong is a variable form in the sense that it may be considered either (1) as two letters; or (2) as one letter; and if it is considered as one letter, it may be considered either as the first or the second of the two letters which it combines.

AMPERSANDS

An ampersand is a variable form in the sense that it may be considered in English texts as the sign for the word AND, and in Latin texts as the sign for the word ET.

If an ampersand appears with a Latin context in an English text (as, for instance, if it is printed in an English text with the words *caetera* or the initial *c* of *caetera*) it is a variable form in the sense that it may be considered either the sign of the English word or the Latin word.

OMITTED LETTERS

In the evaluation of the possessive forms of nouns indicated by 's, where an *e* is sounded in the pronunciation (as in Lomax's), the *e* may be included or excluded when letters omitted by elision are evaluated.

Letters omitted by abbreviation and elision are variable forms in case the abbreviated and elided forms refer to different words or different spellings, such as: (1) *Mr.* for *Master* or *Mister* and (2) *they'll* for *they will* or *they shall*.

Abbreviations without a period are variable forms in that they may be considered as abbreviations or as complete spellings.

NUMBERS

Numbers represented by numerals, either Arabic or Roman, are variable forms. The Arabic numerals consist of the 0 and the nine digits, each of which has its own Digit as Digit value, that is, 1=1, 2=2, 3=3, 4=4, 5=5, 6=6, 7=7, 8=8, 9=9, as well as a Digit Name value obtained by evaluating its word name, the numeral 0 in either case having the value 14 of the letter O by which it is named. The Roman numerals consist of the seven letters I, V, X, L, C, D, and M, each of which has its own Letter as Letter value, that is, I=9, V=20, X=22, L=11, C=3, D=4, and M=12; its own Numeral as Numeral value, that is I=1, V=5, X=10, L=50, C=100, D=500, and M=1000; and a Numeral Name value obtained by evaluating its word name.

Numbers indicated by Arabic numerals are variable forms in the sense that they may be evaluated Number as Number, or by summing the values of the Digits as Digits, or by summing the value-sums of the Digit Names, or by summing the values of the letters of the Number Name.

Other variations are due to the fact that if the digit 1 is represented by the letter I, it may be taken as 9 instead of as 1 in Digits as Digits, and as 9 instead of as 32 (=14+13+5=O+N+E) in Digit Names. In early texts the Digit Names *four* and *six* may be spelled with or without a final *e* and evaluated accordingly. In the evaluation of Number Names indicated by Arabic numerals in English texts, there are the following variations: in spelling (in early texts) a final *e* in *four*, *six*, and the suffix *teen*, and *ie* instead of *y* in the suffix *ty*; in punctuation, the exclusion or inclusion of a hyphen between the word names representing the number of the tens and the number of the units; in wording, the exclusion or inclusion of the word *and* between the word names representing the number of the hundreds and the number of the tens or of the units; in four digit numbers, the reading of the name by hundreds or by thousands and hundreds.

Numbers indicated by Roman numerals are variable forms in the sense that they may be evaluated Number as Number, or by summing the values of the numerals either Letter as Letter, or Numeral as Numeral, or by summing the value-sums of the Numeral Names, or by summing the values of the letters of the Number Name.

Other variations occur when D is represented by an I and a reversed C, as I O, or when M is represented by a C, an I, and a reversed C, as C I O, when the Letter as Letter values may be either 4 and 12 as for D and M, or 12 and 15 as for C+I and C+I+C respectively, and the Numeral as Numeral values may be either 500 and 1000 as for D and M, or 101 and 201 as for C+I and C+I+C respectively. Numeral Names have variant forms due to variations in spelling. Number Names have variant forms due to reading as cardinal or ordinal; due to the use of the nominative or the ablative case as implied by a juxtaposed ANNO; due to the use of alternative forms of wording or alternative words; due to the exclusion or inclusion of *et* between the word names of the different orders of numeration; and due to variations in spelling.

A period with a numeral representation of a number may be considered either (1) as implying no change in the form in which the numeral representation is ordinarily considered, or (2) as implying, in accordance with the context, that the numeral representation is an ordinal form or an abbreviation.

OTHER SYMBOLS

Punctuation marks and other signs including decorations are variable forms in texts containing one language if they have more than one name or spelling in that language. Numbers, as well as punctuation marks and other signs including decorations, are variable forms in texts containing more than one language if their names or spellings are different in the various languages used.

In case of texts which contain small letter *i*'s which are both dotted and undotted, as in the inscription on the Shakespeare monument in Westminster Abbey, and in the case of texts in which the letters contain dots which are not customary, as in the Baconian alphabet in the 1623 *De Dignitate et Augmentis Scientiarum*, the dots may either be not counted or counted as periods.

When, by the use of more than a single type piece, a line, or rule, is composed of more than one line, or rule, in a straight line, it may be considered either as one or as the total number of which it is composed.

REPRESENTATION OF KEY-TEXTS BY KEY-NUMBERS

Key-texts, which are represented by numbers which are represented by lock-texts, may be either single words or groups of words, to be defined later.

Punctuation is represented only when the method of the value-sum is used, in which case each punctuation mark is considered as the spelled form of the word of which it is the sign, and is represented accordingly by the number which corresponds to its value-sum; thus, the value-sum of the sign . for the word PERIOD=64, and the value-sum of the sign , for the word COMMA=42. The punctuation marks with which the various key-texts may be represented are periods and commas.

Variations in regard to the representation of punctuation with key-texts represented by the method of the value-sum appear as follows:

- (1) no punctuation;
- (2) ordinary punctuation, with or without a final period;
- (3) periodic punctuation, that is, with periods separating the words of the text, and with or without a final period.

This use of periods is analogous to the use in telegraphing of the word STOP either after every word of a message, or after every word but the last. It is also analogous to the not infrequent use of periods in inscriptions and other texts, as in the dedication of the Shakespeare *Sonnets* in the Quarto Editions of 1609.

On the basis of the numerical representation of the letters of the alphabet either as units or as values, a key-text may be represented by any one of three methods as follows:

- (1) by the method of simple transliteration;
- (2) by the method of the unit-sum;
- (3) by the method of the value-sum.

SIMPLE TRANSLITERATION

By the method of simple transliteration, which is ancient and well-known, a key-text may be represented by the number formed by juxtaposing in order the numbers which correspond to the values of the letters which the key-text contains. Thus, the word PIC= 15,9,7, may be represented by the number 1597. Punctuation is not represented by this method. So far as I have discovered, the Baconian use of the method of simple transliteration is infrequent, but important.

In the simple transliteration of a text, the letter O may be represented either by the number 14, which represents its value, or by the cipher 0, with which it is identical in form. Thus COOK may be transliterated either as 3, 14, 14, 10=3141410 or 3,0,0,10=30010.

Thus, on page 41 (the value-sum of COOK) of *The Merry Wiues of Windsor*, from the first Anne on the page (as well as the first speech of Anne in the play) to Cooke (the first appearance of the word *Cooke* in the text of the *Folio*), the value-sum of letters and punctuation including speeches, speakers' names, and stage directions is 30010, a transliteration of the word COOK in which O is represented by the cipher 0.

THE METHOD OF THE UNIT-SUM

By the method of the unit-sum, a key-text may be represented by the number of its letters. Punctuation is not represented by this method. The number of letters contained in a spelling may be called its unit-sum, since it is the sum of the letters considered as units. The method of the unit-sum is of comparatively slight importance.

Thus, on page 97 (the value-sum of BACON PERIOD) of *The Comedie of Errors*, line 20 of the second column reads:

By this I thinke the Diall points at fue.

The *five* refers to the number of letters in the name BACON, and the reference is confirmed both by the meaning of the page number and by the accompanying acrostic of BACON. That the *five* refers also to the number of letters in the word ALBAN, is confirmed both by the page number 97, which is the value-sum of AMPHIBALUS, the saint whom St. Alban died to save, and by the allusion to the beheading of St. Alban in lines 23 and 24:

The place of depth, and sorrie execution,
Behinde the ditches of the Abbey heere.

Again, on page 347 of *The Tragedie of Anthonie and Cleopatra*, lines 12 and 13 of the first column read as follows:

Eight Wilde-Boares rosted whole at a breakfast: and but twelue persons there. Is this true?

The *eight* refers to the number of letters in the name ANNE COOK, and the *twelue* to the number of letters in the name FRANCIS BACON. These references are confirmed by the accompanying acrostics A BACON and F BACON, as well as by the use of the word *Boares*, the form in which Bacon's name is represented in his family crest. The reference to the mother is confirmed by the repeated use of *matter* as a pun for *mother* in the phrases *matters are so well digested* and *monstrous matter of Feast*. The underlying symbolism is eucharistic in accordance with the symbolism of the mysteries of Egypt to which reference is made. In the sense that the divine mother was represented in the form of a pig, the eating of the *Boares* corresponds to the eating of the divine mother, and so of the divine son who is identified with her.

THE METHOD OF THE VALUE-SUM

By the method of the value-sum, a single key-word may be represented by the sum of the values of its letters, and a key-word combination may be represented by either one of two methods, which may be designated as follows:

- (1) the method of consummation, or consummated value-sums;
- (2) the method of juxtaposition, or juxtaposed value-sums.

THE METHOD OF CONSUMMATION

By the method of consummation a key-word combination of two or more words may be represented by the sum of the value-sums of its words, or of its words plus its punctuation marks.

THE METHOD OF JUXTAPOSITION

A key-word, or a key-word plus its following period, or the period alone, may be defined as a part of a key-word combination.

By the method of juxtaposition, a key-word combination of two or more parts is represented by juxtaposing in order the value-sums of its component parts.

Each of the value-sums thus juxtaposed may be defined as a part of the key-number which represents the key-text.

Tables of the consummated and juxtaposed value-sums of the commoner forms of the principal key-texts are described, listed, and charted on pages 37 to 65.

REPRESENTATION OF KEY-NUMBERS BY LOCK-NUMBERS

A lock-number may represent a key-number:

(1) with which it is identical, or
(2) with which it may be made identical by one or more of the following operations:

(a) Denulling, which consists in removing one or more zeros;
(b) Multiplying or dividing by an integer;
(c) Permuting, which consists in a regular changing of the order of any group of its digits, to be considered as constituting one of its parts, which is either identical with a part of a key-number or may be made identical with a part of a key-number, by simple reversal.

There are two modes of permuting a lock-number, either one or both of which may be used:

(1) Reversing, in any one or more of its parts, the order of the digits;
(2) Transposing its parts.

Reversing the digits of each part of a two-part number is equivalent to reversing the number as a whole and transposing its parts, and will accordingly be described as a reverse-transpose. Reversing the digits of each part of a two part number and transposing its parts is equivalent to reversing the number as a whole, and will accordingly be described as a reverse.

KEY-WORDS

In respect to their significance, and irrespective of their use in key-texts, the Baconian key-words may be divided into the following groups:

(1) Pseudonymous: the words, WILLIAM, SHAKESPEARE, ACTOR, POET.

(2) Autonymous: Bacon's name and his titles of nobility and office: SIR FRANCIS BACON, KNIGHT, BARON VERULAM OF VERULAM, VISCOUNT SAINT ALBANS, LORD HIGH CHANCELLOR OF ENGLAND.

(3) Maternal: the words which refer to his mother: LADY ANNE COOKE BACON.

(4) Locative: the words which refer to the location of their common grave: SEPULCHRE, CHIMNEY, CHAPTER HOUSE, LITCHFIELD, STAFFORDSHIRE ENGLAND.

(5) Legendary: such as the names of SAINT ALBAN and SAINT AMPHIBALUS.

(6) Miscellaneous: various nicknames, and the names of certain objects, including ROSE CROSS, GOLDEN BOUGH.

(7) Punctuational: the commas and periods which punctuate the various key-texts.

In addition to the above named classes of key-words, there is a small group of key-numbers which are represented by lock-numbers only in identical form or in reversal. They are the birth and death dates of Bacon's

father and mother, Bacon's own birth and death dates, his pretended death date, the birth and death dates of the actor, and 53, his age at his death.

KEY-TEXTS

Key-texts may be either single key-words, or key-word combinations. The key-word combinations may be divided into two principal groups: (1) those represented by the method of juxtaposition, and (2) those represented by the method of consummation.

KEY-TEXTS REPRESENTED BY THE METHOD OF JUXTAPOSITION

The principal key-texts which are represented by the method of juxtaposition may be divided into three groups as follows:

Group I: Legal Names, consisting of combinations of various forms of the names ALBANS, ANNE, BACON, COOKE, FRANCIS, and VERULAM, with or without consummated or juxtaposed periods. Combinations containing VERULAM will not be listed.

Group II: Alternative Names, consisting of combinations of various forms of the titles LADY, MOTHER, and SAINT, with various forms of the names ALBANS, ANNE, BACON, and COOKE, and of the name WILLIAM with SHAKESPEARE, with or without consummated or juxtaposed periods.

Group III: Miscellaneous, consisting of combinations of various forms of the title SAINT with ALBANS and AMPHIBALUS, and of the words ROSE, CROSS, HOG, PIC, and SOW, with or without consummated or juxtaposed periods.

The key-numbers of Group I are tabulated on page 38 and the lock-numbers which represent them by permutation are tabulated on pages 38 and 39, the two tables being preceded by a description and followed by a location list.

The key-numbers of Group II are tabulated on page 43 and the lock-numbers which represent them by permutation are tabulated on pages 43 and 44, the two tables being preceded by a description and followed by a location list.

The key-numbers of Group III are tabulated on page 48 with the lock-numbers which represent them by permutation immediately following, the two tables being preceded by a description and followed by a location list.

KEY-TEXTS REPRESENTED BY THE METHOD OF CONSUMMATION

The principal key-texts which are represented by the method of consummation are the following:

- (1) THE AUTONYMOUS MASTER-KEY;
- (2) THE PSEUDONYMOUS MASTER-KEY;
- (3) MINOR KEYS.

THE AUTONYMOUS MASTER-KEY

The principal key-text by consummation the existence of which I shall

attempt to prove is a key-word combination which I shall call the Autonymous Master-Key.

This key-text may be represented either (1) with no punctuation, or (2) with ordinary punctuation, with or without a final period, or (3) with periodic punctuation, with or without a final period.

This key-text is variable as to the spelling of the following words: ALBAN or ALBANS, LADY or LADIE, ANN or ANNE, COOK or COOKE, LICHFIELD or LITCHFIELD; and as to the use of the words SEPULCHRE, GRAVE, TOMBE, or TOMB as alternative synonyms.

The maximum form of the Autonymous Master-Key, which includes complete periodic punctuation and the spellings ALBANS, LADY, ANNE, COOKE, LITCHFIELD, and SEPULCHRE is:

SIR . FRANCIS . BACON . KNIGHT . BARON . VERULAM . OF . VERULAM .
VISCOUNT . SAINT . ALBANS . LORD . HIGH . CHANCELLOR . OF . ENGLAND .
LADY . ANNE . COOKE . BACON . SEPULCHRE . CHIMNEY . CHAPTER . HOUSE .
LITCHFIELD . STAFFORDSHIRE . ENGLAND .

The form of the Autonymous Master-Key with ordinary punctuation and spellings with maximum value-sums is:

SIR FRANCIS BACON, KNIGHT, BARON VERULAM OF VERULAM, VISCOUNT
SAINT ALBANS, LORD HIGH CHANCELLOR OF ENGLAND, LADY ANNE COOKE
BACON, SEPULCHRE, CHIMNEY, CHAPTER HOUSE, LITCHFIELD, STAFFORDSHIRE,
ENGLAND.

The ordinary punctuation of the Autonymous Master-Key text is invariable except for the alternative possibilities of omitting the , between BACON and KNIGHT and of omitting the . at the end.

The value-sum of the Autonymous Master-Key in its maximum form with complete periodic punctuation, as given above, is 3376, which reversed gives 6733, the key-number by juxtaposition of the name FRANCIS BACON =67,33=6733.

The Autonymous Master-Key in its complete form was not used by Bacon in texts written before 1621 when he was created Viscount Saint Albans.

Though the Autonymous Master-Key can be represented by a large number of key-numbers, it would be difficult to prove its representation if all of the key-numbers were to be considered as of equal importance. For the purpose of making the proof easier, Bacon may accordingly have considered as of special significance a restricted group of these key-numbers. How restricted a list he made, I cannot definitely state, but in view of the fact that the maximum form of the Autonymous Master-Key is represented, as shown above, by a number which corresponds to a representation of his own name by juxtaposition, I believe his restriction is based on the inclusion of only those forms of the Autonymous Master-Key whose key-numbers correspond to key-numbers representing either his own name or his mother's name by the method of juxtaposition.

In so far as I use the Autonymous Master-Key, I restrict myself to the use of only those Autonymous Master-Key numbers by consum-

mation in which the correspondence with the key-numbers representing his own name or his mother's name by juxtaposition appears. By this method of restriction only those key-numbers of the Autonymous Master-Key are considered which, in the sense of being also key-numbers by the method of juxtaposition, possess a double significance.

An example of this correspondence appears in the number 3246 which is obtained by consummation from the maximum periodic form of the Autonymous Master-Key given above by using the spellings LADIE, COOK, and GRAVE, and by omitting the final period, and which reads identically as the juxtaposed key-number $3246=32,46=$ ANNE COOKE, or by reversing the first part as $2346=23,46=$ FR ALBANS.

Another example of this correspondence appears in the number 3297 which is obtained by consummation from the maximum periodic form of the Autonymous Master-Key given above by using either the spellings ALBAN, LADIE, and GRAVE, or the spellings COOK, TOMB, and LICHFIELD, and which reads identically as the juxtaposed key-number $3297=32,97=$ ANNE BACON., or by reversing the first part as $2397=23,97=$ FR BACON..

Table IV, page 51, exhibits those forms of the Autonymous Master-Key in which complete periodic, or complete ordinary, or no punctuation is used. The key-number for any form with periodic or ordinary punctuation without the final period is obtained by subtracting 64 from the number representing the corresponding form with complete punctuation. The key-number for any form with ordinary punctuation omitting the , between BACON and KNIGHT is obtained by subtracting 42 from the number representing the corresponding form with the , included.

Table IVi exhibits those numbers which are common to Tables I and IV, including those obtained by dropping the final period from the ordinary and periodic punctuation, or the , between BACON and KNIGHT in ordinary punctuation.

THE PSEUDONYMOUS MASTER-KEY

I believe that in addition to the Autonymous Master-Key, Bacon used a still larger form which I shall call the Pseudonymous Master-Key, and which is formed by prefixing the pseudonym WILLIAM SHAKESPEARE to the Autonymous Master-Key. If he used this form it simply serves as a mask for the Autonymous Master-Key exactly as the pseudonym itself serves as a mask for his own name.

With no punctuation, WILLIAM SHAKESPEARE is added with no punctuation; with ordinary punctuation, a comma follows the name SHAKESPEARE; with periodic punctuation, a period follows each of the two names. Other variations of punctuation and spelling are the same as those given above for the Autonymous Master-Key.

The value-sum of the Pseudonymous Master-Key in its maximum form with complete periodic punctuation and the double V form of the initial W is 3700. This number serves to identify the Pseudonymous Master-Key as a mask for the Autonymous Master-Key with two other forms of mask

of which Bacon makes frequent use. By denulling, 3700 becomes 37, the value-sum by consummation of the key-text A C BACON, a form of the name of his mother to whom he refers constantly as a mask or cover for himself. By denulling and reversing, 3700 becomes 73, the value-sum of the key-text CHIMNEY used by Bacon to indicate the chimney in the Chapter House at Lichfield which masks the location of his grave.

Another form of the key to which Bacon, as I believe, attached particular significance is the form obtained by prefixing WILLIAM.SHAKESPEARE. with an ordinary initial W to the maximum form of the Autonymous Master-Key as above given with periodic punctuation, and by using the spellings ANN, COOK, GRAVE, and LICHFIELD, a form which has the value-sum 3600, which by denulling becomes 36, which is the value-sum both of HOGG and of GOLD. 36 may also be identified with Shakespeare by the fact that the value-sum of its digit names, THREE SIX, is 103, the value-sum of SHAKESPEARE.

Another form of the Pseudonymous Master-Key of particular significance is obtained from the maximum form of the Pseudonymous Master-Key by using the spelling TOMB and no punctuation, and gives the key-number 1770 which denulled= $177=74+103=WILLIAM+SHAKESPEARE$, thus establishing a correspondence between the complete Pseudonymous Master-Key and the pseudonym itself.

In so far as I use the Pseudonymous Master-Key, I restrict myself to the use of only the three numbers shown above, and of those Pseudonymous Master-Key numbers by consummation in which the correspondence with key-numbers representing his own name or his mother's name by juxtaposition appears. By this method of restriction only those key-numbers of the Pseudonymous Master-Key are considered which, in the sense of being also key-numbers by the method of juxtaposition, possess a double significance.

An example of this correspondence appears in the number 2364 which is obtained by consummation from the maximum form of the Pseudonymous Master-Key by using the ordinary form of the initial W, the spellings ANN, COOK, and LICHFIELD, and ordinary punctuation, and which reads by reversing the last part as the key-number by juxtaposition $2346=23,46=FR$ ALBANS, or by reverse transposing as $3246=32,46=ANNE$ COOKE.

Another example of this correspondence appears in the number 2333, which is obtained by consummation from the maximum form of the Pseudonymous Master-Key by using the spellings ANN, COOK, TOMBE, and LICHFIELD, and ordinary punctuation, and which reads identically as the juxtaposed key-number $2333=23,33=FR$ BACON, or by reversing the first part as $3233=32,33=ANNE$ BACON.

Table V, page 56, exhibits those forms of the Pseudonymous Master-Key, in which complete periodic, or complete ordinary, or no punctuation is used. The key-number for any form with periodic or ordinary punctuation without the final period is obtained by subtracting 64 from the number which represents the corresponding form with complete punctuation.

The key-number for any form with ordinary punctuation omitting the , between BACON and KNIGHT is obtained by subtracting 42 from the number representing the corresponding form with the , included.

Table VI exhibits those numbers which are common to Tables I and V, including those numbers obtained by dropping the final period from the ordinary and periodic punctuation, or the , between BACON and KNIGHT in ordinary punctuation.

MINOR KEYS

Minor key-texts by consummation include the following:

- (1) The Signature Key, including Bacon's names and titles of nobility;
- (2) The Official Key, including in addition the words LORD HIGH CHANCELLOR OF ENGLAND;
- (3) The Maternal Key, his mother's name and title; and
- (4) The Location Key, including the words which describe the location of the burial place of Bacon and his mother. When the word SEPULCHRE, or one of its synonyms, GRAVE, TOMB, or TOMBE, is added to the Location Key, it will be called the Burial Key.

The Signature and Title Keys with variations due to the omission of either or both SIR and KNIGHT, to the spellings of ALBAN or ALBANS, and to the use of no punctuation, ordinary punctuation, or periodic punctuation; the Maternal Key with various omissions and spellings of its different words, and with the three forms of punctuation; and the Location and Burial Keys, with the alternative spellings of LITCHFIELD and LICHFIELD, and with the three forms of punctuation, are tabulated in their different forms and with their corresponding value-sums on page 64 with preceding description and following location list.

The form of the Burial Key represented by the key-number 844:

SEPULCHRE, CHIMNEY, CHAPTER HOUSE, LICHFIELD, STAFFORDSHIRE, ENGLAND.

may be identified with the key-number which represents by juxtaposition the name of FRANCIS BACON in the sense that $844 \times 4 = 3376 =$, by reversal, $6733 =$ FRANCIS BACON.

The form of the Signature Key represented by the key-number 691:

FRANCIS BACON, BARON VERULAM OF VERULAM, VISCOUNT SAINT ALBAN. may be identified with the key-number which represents respectively, by consummation, the names of WILLIAM SHAKESPEARE and ANN. COOK. in the sense that $691 \text{ reversed} = 196 =$ WILLIAM SHAKESPEARE and ANN. COOK.

PROOF OF INTENTION

The general method of representing letters by numbers is of ancient origin, appearing as it does in the system of cabala; and it was well-known in the sixteenth and seventeenth centuries, as may be evidenced by numerous references. Moreover, the principal peculiarities which I have ascribed to the Baconian method may be paralleled in contemporary or earlier texts.

Thus Camden, in *Remaines Concerning Britain*, refers to the two methods of representing key-texts by unit-sums and value-sums; and numerous instances of the method of representing key-texts by key-numbers which are represented by the value-sums of lock-texts may be found in Begley's *Biblia Cabalistica*. The passage in Camden reads as follows:

"I cannot tell how you would like it, if I should but remember how the *Greeks* superstitiously judged them more happy, in whose names the numeral letters added together, made the greater sum, and therefore *Achilles* forsooth must needs vanquish *Hector*, because the numerall Greek letters rose to a greater number in his name than in the others. Or how the amorous Romans kissed the Cup with a health so often at their meetings, as there were letters in their Mistress names, according to that of merrie *Martiall* of his two wenches, *Naevia* which had six letters, and *Justina* that had seven in her name.

*"Naevia sex cyathis, septem Justina bibatur."**

In the light of these references, there is no inherent improbability in the hypothesis that some such modification of the method as I have defined may have been used by Bacon. Indeed, in view of the evidence of Bacon's interest in cryptography, an interest which he expresses in his two discussions of cryptographic methods, and especially in the second paragraph of the 1605 discussion, in which he seems to challenge the reader to discover the method which he seems to imply that he has embodied in his work, an allusion to his use of a numerical method may be understood in his reference to the method of "KAY-CYPHARS" and in a double sense of his use of the words "enumeration" and "account."

The possibility that the method of the key-cipher is used not only in the acknowledged works of Bacon but also in the Shakespearean works appears in many expressions in which allusions to the method may be understood to be hinted. Examples of these allusions are:

to him that can but spell: There you are number'd;

To the great Variety of Readers.

William, how many numbers is in Nownes?;

Merry Wiues of Windsor, IV, i, 21.

One, two, three: time, time;

Cymbeline, II, ii, 51.

Spare your Arethmaticke,

Neuer count;

Cymbeline, II, iv, 142.

Such allusions to spelling and counting are to be understood in the light of numerous references to cryptography which the Shakespearean plays contain, as, for instance, in *Twelve Night*, the reference to "The numbers alter'd", in connection with Malvolio's attempt to decipher the manifest cryptogram M. O. A. I.

*Camden, William: *Remaines Concerning Britain*, 1657; The sixth Impression; p. 52.

An allusion by Jonson to Bacon's use of numbers in spelling may be understood in his reference, in *Timber*, to Bacon as an author:

he, who hath fill'd up all numbers.

But the possibility that Bacon may have made use of the numerical method of a key-cipher is far from constituting a proof either that he used the method at all or that, if his use of it be granted, he used it to signify the particular key-words which I have designated. How then may the proof that Bacon used the method and that he used it to signify the particular key-words which I have designated be discovered?

Any text whatever, whether cryptographic or not, may be reduced to a number or a set of numbers by the method which I have described as involved in the process of deciphering the Baconian key-ciphers; and all the numbers which I have designated as Baconian key-numbers may be discovered, if the search be sufficiently prolonged, in non-cryptographic texts. It is obvious therefore that the mere possibility of discovering in a text one or more of the numbers which I have defined as Baconian key-numbers is no proof in itself alone that the text is cryptographic.

In the light of the possibility of discovering in non-cryptographic texts the numbers which I have defined as Baconian key-numbers, the only possibility of proving on the evidence of these numbers alone that a text embodies key-ciphers would be the possibility of discovering that it embodied, within a variety of strictly defined extents, a larger number of identical numbers than would be likely to occur by chance.

But though the possibility of discovering in a text a larger number of identical numbers than would be likely to occur by chance would be evidence that the identical numbers were so embodied by the intention of the author and that the text was accordingly cryptographic, the presence of these identical numbers would in itself alone afford no evidence as to the significance which the author of the text might have intended to be attached to them in accordance with any such method of a numerical key-cipher as I have defined. For though it is a method which is capable of representing by numbers any word or combination of words which may be represented by letters, it is a method which permits the representation of an indefinitely large number of different words or different combinations of words by identical numbers, so that it supplies the decipherer, in itself alone, with no means of determining which of the various spellings representable by an identical number is the particular spelling which the author intended.

Since the numerical method which I have defined is incapable in itself alone of identifying the particular spelling that a particular key-number is intended to represent, the identity of the intended spelling must be indicated, if it is ever to be discovered, in the form of an independent expression of the same spelling, or its meaning, in accordance with some other method of expression: either (a) in the manifest form of the text as a manifest spelling, or (b) in the form of a cryptographic spelling in accordance with some other cryptographic method; and this independent expression of the intended spelling must coincide, either by juxtaposition or by

extent, with the extent that contains the numerical representation, as the means by which the key-number may be associated with the particular key-text which it is intended to signify. The possibility of discovering in a single passage simultaneous expressions of an identical spelling or meaning in accordance with different methods of expression is less likely to exist by chance than by the intention of the author; and if the different methods to which an identical spelling may be shown to conform include the numerical method which I have defined, the possibility of conforming the spelling to the numerical method is likewise less likely to exist by chance than by intention, and may accordingly be regarded as evidence of the author's intention to use the numerical method to represent as the key-text the particular spelling to which all the used methods simultaneously conform. And the strength of the evidence of intention is increased with each increase in the number of passages in which such simultaneous expressions of an identical spelling may be shown, and with the possibility of showing in the body of text in which these passages occur a manifest expression of an intention to make use of cryptography in the form of a cryptographic method based on numbers.

KEY-MEANINGS

For the purpose of making possible the discovery of the particular key-words and key-word combinations which Bacon intended to be signified by his key-numbers, all the principal key-words are embodied in the manifest form of Baconian and Shakespearean texts in the form of such an association with allusions and cryptograms that the intended correspondence between the intended key-texts and the key-numbers may be established; and the intention to make a cryptographic use of these words as key-words is expressed as either the manifest or the allusive meaning of the various texts in which the key-words are thus embodied.

In respect to their general significance, the principal key-words may be roughly divided into two groups: (1) those referring to persons and (2) those referring to locations.

With the exception of LICHFIELD, which is represented by its obsolete name as "Christian field", and VERULAM, which is represented by its later name as ST. ALBANS, all of the principal words of the Pseudonymous Master-Key, and accordingly all of the principal words of the Autonymous Master-Key, appear in the manifest form of the text of the Shakespeare plays; and they appear in contexts which confirm, both by allusions and by cryptograms, their cryptographic significance. I can state, on the basis of examination, that allusions and cryptograms to confirm the significance of each of these key-words are invariably embodied in the context in which the word appears for the first time, and I believe that further examination would establish a similar form of confirmation in connection either with all or with many remaining instances.

The first, and in some instances the only, appearance of each of the principal words of the Pseudonymous Master-Key in the first Shakespeare *Folio* is as follows:

WILLIAM. First appearance in the *Folio*, Title Page. First appearance in the text of the plays, page 53, Comedies, *The Merry Wiues of Windsor*, IV, i, 17.

SHAKESPEARE. First printed page of the introductory matter, *To the Reader*.

FRANCIS. Page 113, Comedies, *Much adoe about Nothing*, III, v, 62.

BACON. Page 53, Comedies, *The Merry Wiues of Windsor*, IV, i, 50.

VERULAM. Implied in the first reference to Saint Albans, as the original name of the same city. Page 67, Histories, *The First Part of King Henry IV*, IV, ii, 50.

SAINT ALBANS. Page 67, Histories, *The First Part of King Henry IV*, IV, ii, 50.

CHANCELLOR. Page 149, Histories, *The Third Part of King Henry VI*, I, i, 238.

ENGLAND. Page 9, Comedies, *The Tempest*, II, ii, 29.

ANNE. Page 39, Comedies, *The Merry Wiues of Windsor*, I, i, 45.

COOKE. First appearance in the *Folio*, eleventh page of the introductory matter, Half Title, in *The Names of the Principall Actors in all these Playes*. First appearance in the text of the plays, page 41, Comedies, *The Merry Wiues of Windsor*, I, ii, 4.

BACON. Page 53, Comedies, *The Merry Wiues of Windsor*, IV, i, 50.

SEPULCHRE. Page 34, Comedies, *The Two Gentlemen of Verona*, IV, ii, 118.

GRAVE. Page 16, Comedies, *The Tempest*, V, i, 48.

TOMB. Page 117, Comedies, *Much adoe about Nothing*, V, i, 70.

CHIMNEY. Page 54, Comedies, *The Merry Wiues of Windsor*, IV, ii, 57.

CHAPTER. Page 259, Comedies, *Twelve Night*, I, v, 242.

HOUSE. Page 2, Comedies, *The Tempest*, I, ii, 42.

LICHFIELD. Implied in the obsolete form of its name as Christian field, page 39, Histories, *Richard II*, IV, i, 93. The name of Lichfield, in the form of a reference to the Bishop of Lichfield, appears in Bacon's last will and testament, and also in a letter to Doctor Williams, Lord Bishop of Lincoln, printed by Spedding in *The Life and Letters*, Vol. VII, page 546.

STAFFORDSHIRE. Page 86, Histories, *The Second Part of King Henry IV*, III, ii, 22.

ENGLAND. Page 9, Comedies, *The Tempest*, II, ii, 29.

The exact form of the Pseudonymous Master-Key, as including the Autonymous Master-Key and the various Minor Keys, is obtained from the acknowledged and Shakespearean works of Bacon by reducing to its simplest form, as a series of names, the allusive meaning of the passages in which the key-words appear in the form of the manifest text.

In respect to its general significance, the Pseudonymous Master-Key, as including the Autonymous Master-Key, accords with what Bacon has to say of a key in his dedication of the *Historia Naturalis* to the Prince of Wales: "a sound and well-ordered Natural History is the key of all knowledge and operation".

The Pseudonymous Master-Key is "a sound and well-ordered Natural History" in the sense that it contains the pseudonym of Francis Bacon; his true name, and his history, in the form of the titles of nobility and of the principal office to which he attained; his maternal derivation and reunion, in accordance with his fundamental maternal symbolism, common to myths of divine birth, in which the part of the natural father is excluded; and his habitat, in the sense of the location of the secret grave in which he and his mother are buried together.

The principal key-texts by consummation which I have designated as the Pseudonymous Master-Key, the Autonymous Master-Key, and the Minor Keys, as cryptographic forms containing just the words I ascribe to them and no others, are extremely difficult to prove; and they constitute, as a group, the one major feature of the Shakespearean cryptography as to which I feel that my evidence may conceivably be insufficient. In any event, although I believe that I have deciphered these forms correctly, I lack the space at present to submit the evidence to the detailed analysis which it requires.

But whether or not I am justified in my belief as to the validity of these forms, the meaning which they express in the words which I have ascribed to them is certainly, beyond the possibility of error, expressed by Bacon in accordance with other methods: the method which he defines as allusive, or parabolic, the compound anagrammatic acrostic, and the form of the Baconian key-cipher which involves the representation of key-words either singly or by juxtaposition; and it is chiefly on the expression of the meaning in accordance with these methods that my proof of the existence of the meaning is based.

TABLES

LEGAL NAME JUXTAPOSITION KEY-NUMBERS DESCRIPTION I

The key-words from which are formed the key-word combinations which give the Autonymous Juxtaposition Key-Numbers of Table I are the various forms of the names ALBANS, ANNE, BACON, COOKE, and FRANCIS, viz: ALBAN, ALBANS, A, AN, ANN, ANNA, ANNE, BACON, COOK, COOKE, F, FR, and FRANCIS. These names may be used with or without consummated periods to give the following key-numbers: ALBAN=28, ALBAN.=92, ALBANS=46, ALBANS.=110, A=1, A.=65, AN=14, AN.=78, ANN=27, ANN.=91, ANNA=28, ANNA.=92, ANNE=32, ANNE.=96, BACON=33, BACON.=97, COOK=41, COOK.=105, COOKE=46, COOKE.=110, F=6, F.=70, FR=23, FR.=87, FRANCIS=67, and FRANCIS.=131.

These numbers, juxtaposed normally as the names are read, give the 108 Autonymous Juxtaposition Key-Numbers of Table I, which may be represented in various permutations by the lock-numbers of Table I-a. The various combinations, or pairs, of key-words are indicated in a table by the names at the left and at the top of each section of the table; the key-number or lock-number corresponding to any combination appearing at the intersection of the row and column at the left of which row and at the top of which column occur the names which form the key-word combination.

The seven methods of permutation divide Table I-a horizontally into seven sections with the headings REVERSE, TRANSPOSE, REVERSE-TRANSPOSE, REVERSE FIRST PART, REVERSE SECOND PART, REVERSE SECOND PART TRANSPOSE, and REVERSE FIRST PART TRANSPOSE.

The individual lines of Tables I and I-a are indicated in order by the letters of the alphabet, capital and small, in Roman and Italic type, and the columns of the tables by the digits from 1 to 9 inclusive. The tables are followed by a location list of all of their numbers arranged in order of magnitude, beginning with the largest, each number appearing once, followed by a letter and a digit for each of its positions in the tables. Thus, the number 131110, the first in the ordered list, is followed by the symbol M9, whence the number may be found in line M, column 9, of Table I as the key-number formed by juxtaposing the numbers 131 and 110, which represent the names FRANCIS. and ALBANS. with consummated periods.

LEGAL NAME JUXTAPOSITION KEY-NUMBERS

TABLE I

	1	2	3	4	5	6		7	8	9	
	A	AN	ANN	ANNA	ANNE	BACON		F	FR	FRANCIS	
BACON	133	1433	2733	2833	3233	3333 BACON		633	2333	6733	A
COOK	141	1441	2741	2841	3241	3341 ALBAN		628	2328	6728	B
COOKE	146	1446	2746	2846	3246	3346 ALBANS		646	2346	6746	C
BACON.	197	1497	2797	2897	3297	3397 BACON.		697	2397	6797	D
COOK.	1105	14105	27105	28105	32105	33105 ALBAN.		692	2392	6792	E
COOKE.	1110	14110	27110	28110	32110	33110 ALBANS.		6110	23110	67110	F
	A.	AN.	ANN.	ANNA.	ANNE.	BACON.		F.	FR.	FRANCIS.	
BACON	6533	7833	9133	9233	9633	9733 BACON		7033	8733	13133	G
COOK	6541	7841	9141	9241	9641	9741 ALBAN		7028	8728	13128	H
COOKE	6546	7846	9146	9246	9646	9746 ALBANS		7046	8746	13146	I
BACON.	6597	7897	9197	9297	9697	9797 BACON.		7097	8797	13197	K
COOK.	65105	78105	91105	92105	96105	97105 ALBAN.		7092	8792	13192	L
COOKE.	65110	78110	91110	92110	96110	97110 ALBANS.		70110	78110	131110	M

LEGAL NAME JUXTAPOSITION LOCK-NUMBERS BY PERMUTATION

TABLE I-a

REVERSE

	A	AN	ANN	ANNA	ANNE	BACON		F	FR	FRANCIS	
BACON	331	3341	3372	3382	3323	3333 BACON		336	3332	3376	N
COOK	141	1441	1472	1482	1423	1433 ALBAN		826	8232	8276	O
COOKE	641	6441	6472	6482	6423	6433 ALBANS		646	6432	6476	P
BACON.	791	7941	7972	7982	7923	7933 BACON.		796	7932	7976	Q
COOK.	5011	50141	50172	50182	50123	50133 ALBAN.		296	2932	2976	R
COOKE.	111	1141	1172	1182	1123	1133 ALBANS.		116	1132	1176	S
	A.	AN.	ANN.	ANNA.	ANNE.	BACON.		F.	FR.	FRANCIS.	
BACON	3356	3387	3319	3329	3369	3379 BACON		3307	3378	33131	T
COOK	1456	1487	1419	1429	1469	1479 ALBAN		8207	8278	82131	U
COOKE	6456	6487	6419	6429	6469	6479 ALBANS		6407	6478	64131	W
BACON.	7956	7987	7919	7929	7969	7979 BACON.		7907	7978	79131	X
COOK.	50156	50187	50119	50129	50169	50179 ALBAN.		2907	2978	29131	Y
COOKE.	1156	1187	1119	1129	1169	1179 ALBANS.		1107	1178	11131	Z

TRANSPOSE

	A	AN	ANN	ANNA	ANNE	BACON		F	FR	FRANCIS	
BACON	331	3314	3327	3328	3332	3333 BACON		336	3323	3367	a
COOK	411	4114	4127	4128	4132	4133 ALBAN		286	2823	2867	b
COOKE	461	4614	4627	4628	4632	4633 ALBANS		466	4623	4667	c
BACON.	971	9714	9727	9728	9732	9733 BACON.		976	9723	9767	d
COOK.	1051	10514	10527	10528	10532	10533 ALBAN.		926	9223	9267	e
COOKE.	1101	11014	11027	11028	11032	11033 ALBANS.		1106	11023	11067	f
	A.	AN.	ANN.	ANNA.	ANNE.	BACON.		F.	FR.	FRANCIS.	
BACON	3365	3378	3391	3392	3396	3397 BACON		3370	3387	33131	g
COOK	4165	4178	4191	4192	4196	4197 ALBAN		2870	2887	28131	h
COOKE	4665	4678	4691	4692	4696	4697 ALBANS		4670	4687	46131	i
BACON.	9765	9778	9791	9792	9796	9797 BACON.		9770	9787	97131	k
COOK.	10565	10578	10591	10592	10596	10597 ALBAN.		9270	9287	92131	
COOKE.	11065	11078	11091	11092	11096	11097 ALBANS		11070	11087	110131	m

REVERSE-TRANSPOSE

	A	AN	ANN	ANNA	ANNE	BACON		F	FR	FRANCIS	
BACON	133	4133	7233	8233	2333	3333 BACON		633	3233	7633	n
COOK	114	4114	7214	8214	2314	3314 ALBAN		682	3282	7682	o
COOKE	164	4164	7264	8264	2364	3364 ALBANS		664	3264	7664	p
BACON.	179	4179	7279	8279	2379	3379 BACON.		679	3279	7679	q
COOK.	1501	41501	72501	82501	23501	33501 ALBAN.		629	3229	7629	r
COOKE.	1011	41011	72011	82011	23011	33011 ALBANS.		6011	32011	76011	s
	AN.	AN.	ANN.	ANNA.	ANNE.	BACON.		F.	FR.	FRANCIS.	
BACON	5633	8733	1933	2933	6933	7933 BACON		733	7833	13133	t
COOK	5614	8714	1914	2914	6914	7914 ALBAN		782	7882	13182	u
COOKE	5664	8764	1964	2964	6964	7964 ALBANS		764	7864	13164	w
BACON.	5679	8779	1979	2979	6979	7979 BACON.		779	7879	13179	x
COOK.	56501	87501	19501	29501	69501	79501 ALBAN.		729	7829	13129	y
COOKE.	56011	87011	19011	29011	69011	79011 ALBANS.		7011	78011	131011	z

LEGAL NAME JUXTAPOSITION LOCK-NUMBERS BY PERMUTATION

TABLE I-a

	1	2	3	4	5	6		7	8	9
REVERSE FIRST PART										
	A	AN	ANN	ANNA	ANNE	BACON		F	FR	FRANCIS
BACON	133	4133	7233	8233	2333	3333	BACON	633	3233	7633 <i>A</i>
COOK	141	4141	7241	8241	2341	3341	ALBAN	628	3228	7628 <i>B</i>
COOKE	146	4146	7246	8246	2346	3346	ALBANS	646	3246	7646 <i>C</i>
BACON.	197	4197	7297	8297	2397	3397	BACON.	697	3297	7697 <i>D</i>
COOK.	1105	41105	72105	82105	23105	33105	ALBAN.	692	3292	7696 <i>E</i>
COOKE.	1110	41110	72110	82110	23110	33110	ALBANS.	6110	32110	76110 <i>F</i>
	A.	AN.	ANN.	ANNA.	ANNE.	BACON.		F.	FR.	FRANCIS.
BACON	5633	8733	1933	2933	6933	7933	BACON	733	7833	13133 <i>G</i>
COOK	5641	8741	1941	2941	6941	7941	ALBAN	728	7828	13128 <i>H</i>
COOKE	5646	8746	1946	2946	6946	7946	ALBANS	746	7846	13146 <i>I</i>
BACON.	5697	8797	1997	2997	6997	7997	BACON.	797	7897	13197 <i>K</i>
COOK.	56105	87105	19105	29105	69105	79105	ALBAN.	792	7892	13192 <i>L</i>
COOKE.	56110	87110	19110	29110	69110	79110	ALBANS.	7110	78110	131110 <i>M</i>
REVERSE SECOND PART										
	A	AN	ANN	ANNA	ANNE	BACON		F	FR	FRANCIS
BACON	133	1433	2733	2833	3233	3333	BACON	633	2333	6733 <i>N</i>
COOK	114	1414	2714	2814	3214	3314	ALBAN	682	2382	6782 <i>O</i>
COOKE	164	1464	2764	2864	3264	3364	ALBANS	664	2364	6764 <i>P</i>
BACON.	179	1479	2779	2879	3279	3379	BACON.	679	2379	6779 <i>Q</i>
COOK.	1501	14501	27501	28501	32501	33501	ALBAN.	629	2329	6729 <i>R</i>
COOKE.	1011	14011	27011	28011	32011	33011	ALBANS.	6011	23011	67011 <i>S</i>
	A.	AN.	ANN.	ANNA.	ANNE.	BACON.		F.	FR.	FRANCIS.
BACON	6533	7833	9133	9233	9633	9733	BACON	7033	8733	13133 <i>T</i>
COOK	6514	7814	9114	9214	9614	9714	ALBAN	7082	8782	13182 <i>U</i>
COOKE	6564	7864	9164	9264	9664	9764	ALBANS	7064	8764	13164 <i>W</i>
BACON.	6579	7879	9179	9279	9679	9779	BACON.	7079	8779	13179 <i>X</i>
COOK.	65501	78501	91501	92501	96501	97501	ALBAN.	7029	8729	13129 <i>Y</i>
COOKE.	65011	78011	91011	92011	96011	97011	ALBANS.	70011	87011	131011 <i>Z</i>
REVERSE SECOND PART TRANSPOSE										
	A	AN	ANN	ANNA	ANNE	BACON		F	FR	FRANCIS
BACON	331	3341	3372	3382	3323	3333	BACON	336	3332	3376 <i>a</i>
COOK	411	4141	4172	4182	4123	4133	ALBAN	286	2832	2876 <i>b</i>
COOKE	461	4641	4672	4682	4623	4633	ALBANS	466	4632	4676 <i>c</i>
BACON.	971	9741	9772	9782	9723	9733	BACON.	976	9732	9776 <i>d</i>
COOK.	1051	10541	10572	10582	10523	10533	ALBAN.	926	9232	9276 <i>e</i>
COOKE.	1101	11041	11072	11082	11023	11033	ALBANS.	1106	11032	11076 <i>f</i>
	A.	AN.	ANN.	ANNA.	ANNE.	BACON.		F.	FR.	FRANCIS.
BACON	3356	3387	3319	3329	3369	3379	BACON	3307	3378	33131 <i>g</i>
COOK	4156	4187	4119	4129	4169	4179	ALBAN	2807	2878	28131 <i>h</i>
COOKE	4656	4687	4619	4629	4669	4679	ALBANS	4607	4678	46131 <i>i</i>
BACON.	9756	9787	9719	9729	9769	9779	BACON.	9707	9778	97131 <i>k</i>
COOK.	10556	10587	10519	10529	10569	10579	ALBAN.	9207	9278	92131 <i>l</i>
COOKE.	11056	11087	11019	11029	11069	11079	ALBANS.	11007	11078	110131 <i>m</i>
REVERSE FIRST PART TRANSPOSE										
	A	AN	ANN	ANNA	ANNE	BACON		F	FR	FRANCIS
BACON	331	3314	3327	3328	3332	3333	BACON	336	3323	3367 <i>n</i>
COOK	141	1414	1427	1428	1432	1433	ALBAN	826	8223	8267 <i>o</i>
COOKE	641	6414	6427	6428	6432	6433	ALBANS	646	6423	6467 <i>p</i>
BACON.	791	7914	7927	7928	7932	7933	BACON.	796	7923	7967 <i>q</i>
COOK.	5011	50114	50127	50128	50132	50133	ALBAN.	296	2923	2967 <i>r</i>
COOKE.	111	1114	1127	1128	1132	1133	ALBANS.	116	1123	1167 <i>s</i>
	A.	AN.	ANN.	ANNA.	ANNE.	BACON.		F.	FR.	FRANCIS.
BACON	3365	3378	3391	3392	3396	3397	BACON	3370	3387	33131 <i>t</i>
COOK	1465	1478	1491	1492	1496	1497	ALBAN	8270	8287	82131 <i>u</i>
COOKE	6465	6478	6491	6492	6496	6497	ALBANS	6470	6487	64131 <i>w</i>
BACON.	7965	7978	7991	7992	7996	7997	BACON.	7970	7987	79131 <i>x</i>
COOK.	50165	50178	50191	50192	50196	50197	ALBAN.	2970	2987	29131 <i>y</i>
COOKE.	1165	1178	1191	1192	1196	1197	ALBANS.	1170	1187	11131 <i>z</i>

**LEGAL NAME JUXTAPOSITION LOCK- and KEY-NUMBER
LOCATION LIST I**

131110	M9	78011	z8	46131	i9	19105	L3	11032	f5	9767	d9	9164	W3	7979	X6	7697	D9
131110	M9	78011	Z2	46131	i9	19011	z3	11032	f8	9765	k1	9146	I3	7979	x6	7692	E9
131011	z9	76110	F9	41501	r2	14501	R2	11029	m4	9764	W6	9141	H3	7978	X8	7682	o9
131011	Z9	76011	s9	41110	F2	14110	F2	11028	f4	9756	k1	9133	G3	7978	x2	7679	q9
110131	m9	72501	r3	41105	E2	14105	E2	11027	f3	9746	I6	9133	T3	7976	Q9	7664	p9
110131	m9	72110	F3	41011	s2	14011	S2	11023	f8	9741	H6	9114	U3	7972	Q3	7646	C9
97501	Y6	72105	E3	33501	r6	13197	K9	11023	f5	9741	d2	8797	K8	7970	x7	7633	n9
97131	k9	72011	s3	33501	R6	13197	K9	11019	m3	9733	G6	8797	K2	7969	X5	7633	A9
97131	k9	70110	M7	33131	T9	13192	L9	11014	f2	9733	d6	8792	L8	7967	q9	7629	r9
97110	M6	70011	Z7	33131	g9	13192	L9	11007	m7	9733	d6	8782	U8	7965	x1	7628	B9
97105	L6	69501	y5	33131	g9	13182	u9	10597	l6	9733	T6	8779	x2	7964	w6	7297	D3
97011	Z6	69110	M5	33131	t9	13182	U9	10596	l5	9732	d5	8779	x8	7956	X1	7279	q3
96501	Y5	69105	L5	33110	F6	13179	x9	10592	l4	9732	d8	8764	w2	7946	I6	7264	p3
96110	M5	69011	z5	33110	F6	13179	X9	10591	l3	9729	k4	8764	W8	7941	Q2	7246	C3
96105	L5	67110	F9	33105	E6	13164	w9	10587	l2	9728	d4	8764	I8	7941	H6	7241	B3
96011	Z5	67011	S9	33105	E6	13164	W9	10582	e4	9727	d3	8746	I2	7933	Q6	7233	n3
92501	Y4	65501	Y1	33011	s6	13146	I9	10579	l6	9723	d8	8741	H2	7933	t6	7233	A3
92131	I9	65110	M7	33011	S6	13146	I9	10578	l2	9723	d5	8733	t2	7933	q6	7214	o3
92131	I9	65105	L1	32501	R5	13133	G9	10572	e3	9719	k3	8733	G8	7933	G6	7110	M7
92110	M4	65011	Z1	32110	F5	13133	t9	10569	l5	9714	d2	8733	T8	7932	Q8	7097	K7
92105	L4	64131	W9	32110	F8	13133	G9	10565	l1	9714	U6	8733	G2	7932	q5	7092	L7
92011	Z4	64131	w9	32105	E5	13133	T9	10556	l1	9707	k7	8729	Y8	7929	X4	7082	U7
91501	Y3	56501	y1	32011	s8	13129	y9	10541	e2	9697	K5	8728	H8	7928	q4	7079	X7
91110	M3	56110	M1	32011	S5	13129	Y9	10533	e6	9679	X5	8714	u2	7927	q3	7064	W7
91105	L3	56105	L1	29501	y4	13128	H9	10533	e6	9664	W5	8297	D4	7923	Q5	7046	I7
91011	Z3	56011	z1	29131	Y9	13128	H9	10532	e5	9646	I5	8287	u8	7923	q8	7033	G7
87501	y2	50197	y6	29131	y9	11131	Z9	10529	l4	9641	H5	8279	q4	7919	X3	7033	T7
87110	M8	50196	y5	29110	M4	11131	z9	10528	e4	9633	G5	8278	U8	7914	u6	7029	Y7
87110	M2	50192	y4	29105	L4	11097	m6	10527	e3	9633	T5	8276	O9	7914	q2	7028	H7
87105	L2	50191	y3	29011	z4	11096	m5	10523	e5	9614	U5	8270	u7	7907	X7	7011	z7
87011	z2	50187	Y2	28501	R4	11092	m4	10519	l3	9297	K4	8267	o9	7897	K2	6997	K5
87011	Z8	50182	R4	28131	h9	11091	m3	10514	e2	9287	l8	8264	p4	7897	K8	6979	x5
82501	r4	50179	Y6	28131	h9	11087	m8	9797	K6	9279	X4	8246	C4	7892	L8	6964	w5
82131	U9	50178	y2	28110	F4	11087	m2	9797	k6	9278	l8	8241	B4	7882	u8	6946	I5
82131	u9	50172	R3	28105	E4	11082	f4	9796	k5	9276	e9	8233	n4	7879	x8	6941	H5
82110	F4	50169	Y5	28011	S4	11079	m6	9792	k4	9270	l7	8233	A4	7879	X2	6933	t5
82105	E4	50165	y1	27501	R3	11078	m2	9791	k3	9267	e9	8232	O8	7864	w8	6933	G5
82011	s4	50156	Y1	27110	F3	11078	m8	9787	k8	9264	W4	8223	o8	7864	W2	6914	u5
79501	y6	50141	R2	27105	E3	11076	f9	9787	k2	9246	I4	8214	o4	7846	I2	6797	D9
79131	X9	50133	R6	27011	S3	11072	f3	9782	d4	9241	H4	8207	U7	7846	I8	6792	E9
79131	x9	50133	r6	23501	r5	11070	m7	9779	X6	9233	G4	7997	x6	7841	H2	6782	O9
79110	M6	50132	r5	23110	F8	11069	m5	9779	k6	9233	T4	7997	K6	7833	G2	6779	Q9
79105	L6	50129	Y4	23110	F5	11067	f9	9778	k2	9232	e8	7996	x5	7833	t8	6764	P9
79011	z6	50128	r4	23105	E5	11065	m1	9778	k8	9223	e8	7992	x4	7833	G8	6746	C9
78501	Y2	50127	r3	23011	s5	11056	m1	9776	d9	9214	U4	7991	x3	7833	T2	6733	A9
78110	M2	50123	R5	23011	S8	11041	f2	9772	d3	9207	l7	7987	X2	7829	y8	6733	N9
78110	M8	50119	Y3	19501	y3	11033	f6	9770	k7	9197	K3	7987	x8	7829	H8	6729	R9
78105	L2	50114	r2	19110	M3	11033	j6	9769	k5	9179	X3	7982	Q4	7814	U2	6728	B9

**LEGAL NAME JUXTAPOSITION LOCK- and KEY-NUMBER
LOCATION LIST I**

6597	K1	5633	G1	4156	h1	3367	a9	3279	q8	2764	P3	1456	U1	1106	f7	633	A7
6579	X1	5614	u1	4146	c2	3367	n9	3279	Q5	2746	C3	1446	C2	1106	f7	633	n7
6564	W1	5011	R1	4141	b2	3365	g1	3264	p8	2741	B3	1441	B2	1105	E1	633	A7
6546	I1	5011	r1	4141	B2	3365	t1	3264	P5	2733	A3	1441	O2	1105	E1	633	N7
6541	H1	4697	i6	4133	n2	3364	p6	3246	C5	2733	N3	1433	A2	1101	f1	629	r7
6533	G1	4696	i5	4133	b6	3364	P6	3246	C8	2714	O3	1433	O6	1101	f1	629	R7
6533	T1	4692	i4	4133	A2	3356	T1	3241	B5	2397	D8	1433	N2	1051	e1	628	B7
6514	U1	4691	i3	4133	b6	3356	g1	3233	A5	2397	D5	1433	o6	1051	e1	628	B7
6497	w6	4687	i8	4132	b5	3346	C6	3233	n8	2392	E8	1432	o5	1011	s1	466	c7
6496	w5	4687	i2	4129	h4	3346	C6	3233	N5	2382	O8	1429	U4	1011	S1	466	c7
6492	w4	4682	c4	4128	b4	3341	N2	3233	A8	2379	q5	1428	o4	976	d7	461	c1
6491	w3	4679	i6	4127	b3	3341	B6	3229	r8	2379	Q8	1427	o3	976	d7	461	c1
6487	W2	4678	i2	4123	b5	3341	a2	3228	B8	2364	p5	1423	O5	971	d1	411	b1
6487	w8	4678	i8	4119	h3	3341	B6	3214	O5	2364	P8	1419	U3	971	d1	411	b1
6482	P4	4676	c9	4114	b2	3333	A6	2997	K4	2346	C8	1414	O2	926	e7	336	N7
6479	W6	4672	c3	4114	o2	3333	N6	2987	y8	2346	C5	1414	o2	926	e7	336	a7
6478	W8	4670	i7	3397	D6	3333	a6	2979	x4	2341	B5	1197	z6	826	O7	336	n7
6478	w2	4669	i5	3397	g6	3333	n6	2978	Y8	2333	n5	1196	z5	826	o7	336	a7
6476	P9	4667	c9	3397	D6	3333	A6	2976	R9	2333	A8	1192	z4	797	K7	331	N1
6472	P3	4665	i1	3397	t6	3333	N6	2970	y7	2333	A5	1191	z3	796	Q7	331	a1
6470	w7	4656	i1	3396	g5	3333	a6	2967	r9	2333	N8	1187	Z2	796	q7	331	a1
6469	W5	4641	c2	3396	t5	3333	n6	2964	w4	2329	R8	1187	z8	792	L7	331	n1
6467	p9	4633	c6	3392	g4	3332	a5	2946	I4	2328	B8	1182	S4	791	Q1	296	R7
6465	w1	4633	c6	3392	t4	3332	N8	2941	H4	2314	o5	1179	Z6	791	q1	296	r7
6456	W1	4632	c5	3391	g3	3332	n5	2933	t4	1997	K3	1178	Z8	782	u7	286	b7
6441	P2	4632	c8	3391	t3	3332	a8	2933	G4	1979	x3	1178	z2	779	x7	286	b7
6433	P3	4629	i4	3387	T2	3329	T4	2932	R8	1964	w3	1176	S9	764	w7	197	D1
6433	p6	4628	c4	3387	g8	3329	g4	2923	r8	1946	I3	1172	S3	746	I7	197	D1
6432	P8	4627	c3	3387	g2	3328	a4	2914	u4	1941	H3	1170	z7	733	t7	179	q1
6432	p5	4623	c8	3387	t8	3328	n4	2907	Y7	1933	t3	1169	Z5	733	G7	179	Q1
6429	W4	4623	c5	3382	N4	3327	a3	2897	D4	1933	G3	1167	s9	729	y7	164	p1
6428	p4	4619	i3	3382	a4	3327	n3	2887	h8	1914	u3	1165	z1	728	H7	164	P1
6427	p3	4614	c2	3379	T6	3323	N5	2879	Q4	1501	r1	1156	Z1	697	D7	146	C1
6423	P5	4607	i7	3379	g6	3323	a8	2878	h8	1501	R1	1141	S2	697	D7	146	C1
6423	p8	4197	h6	3379	q6	3323	a5	2876	b9	1497	D2	1133	S6	692	E7	141	B1
6419	W3	4197	D2	3379	Q6	3323	n8	2870	h7	1497	u6	1133	s6	692	E7	141	O1
6414	p2	4196	h5	3378	g2	3319	T3	2867	b9	1496	u5	1132	S8	682	o7	141	B1
6407	W7	4192	h4	3378	T8	3319	g3	2864	P4	1492	u4	1132	s5	682	O7	141	o1
6110	F7	4191	h3	3378	t2	3314	a2	2846	C4	1491	u3	1129	Z4	679	q7	133	A1
6110	F7	4187	h2	3378	g8	3314	o6	2841	B4	1487	U2	1128	s4	679	Q7	133	n1
6011	s7	4182	b4	3376	N9	3314	n2	2833	A4	1482	O4	1127	s3	664	p7	133	A1
6011	S7	4179	q2	3376	a9	3314	O6	2833	N4	1479	U6	1123	S5	664	P7	133	N1
5697	K1	4179	h6	3372	N3	3307	T7	2832	b8	1479	Q2	1123	s8	646	C7	116	S7
5679	x1	4178	h2	3372	a3	3307	g7	2823	b8	1478	u2	1119	Z3	646	P7	116	s7
5664	w1	4172	b3	3370	g7	3297	D5	2814	O4	1472	O3	1114	s2	646	C7	114	o1
5646	I1	4169	h5	3370	t7	3297	D8	2807	h7	1469	U5	1110	F1	646	p7	114	O1
5641	H1	4165	h1	3369	T5	3292	E8	2797	D3	1465	u1	1110	F1	641	P1	111	S1
5633	t1	4164	p2	3369	g5	3282	o8	2779	Q3	1464	P2	1107	Z7	641	p1	111	s1

ALTERNATIVE NAME JUXTAPOSITION KEY-NUMBERS DESCRIPTION II

The key-words from which are formed the key-word combinations which give the Miscellaneous Juxtaposition Key-Numbers of Table II are the various forms of the titles SAINT, LADY, and MOTHER, and of the names ALBANS, ANNE, BACON, COOKE, WILLIAM, and SHAKESPEARE, viz: S, ST, SAINT, LADIE, LADY, MOTHER, ALBAN, ALBANS, ANN, ANNA, ANNE, BACON, COOK, COOKE, W, W, WILLIAM, WILLIAM, and SHAKESPEARE. These titles and names may be used with or without consummated periods to give the following key-numbers: s=18, s.=82, st=37, st.=101, SAINT=60, SAINT.=124, LADIE=30, LADIE.=94, LADY=39, LADY.=103, MOTHER=75, MOTHER.=139, ALBAN=28, ALBAN.=92, ALBANS=46, ALBANS.=110, ANN=27, ANN.=91, ANNA=28, ANNA.=92, ANNE=32, ANNE.=96, BACON=33, BACON.=97, COOK=41, COOK.=105, COOKE=46, COOKE.=110, w=21, w.=85, W=40, W.=104, WILLIAM=74, WILLIAM.=138, WILLIAM=93, WILLIAM.=157, SHAKESPEARE=103, and SHAKESPEARE.=167.

These numbers, juxtaposed normally as the titles and names are read, give the 96 Miscellaneous Juxtaposition Key-Numbers of Table II, which may be represented in various permutations by the lock-numbers of Table II-a. The various combinations, or pairs, of key-words, are indicated in a table by the words at the left and at the top of each section of the table; the key-number or lock-number corresponding to any combination appearing at the intersection of the row and column at the left of which row and at the top of which column occur the words which form the key-word combination. The table for combinations of forms of WILLIAM with SHAKESPEARE occupies the first sixth of Table II and of each of the sections of Table II-a; the tables for combinations of forms of SAINT and MOTHER with forms of ALBANS and COOKE respectively, occupy the second and third sixths of Table II and of each of the sections of Table II-a; the table for combinations of forms of LADY and MOTHER with forms of ANNE and BACON occupies the lower half of Table II and of each of the sections of Table II-a.

The seven methods of permutation divide Table II-a horizontally into seven sections with the headings REVERSE, TRANSPOSE, REVERSE-TRANSPOSE, REVERSE FIRST PART, REVERSE SECOND PART, REVERSE SECOND PART TRANSPOSE, and REVERSE FIRST PART TRANSPOSE.

The individual lines of Tables II and II-a are indicated in order by the letters of the alphabet, capital and small, in Roman and Italic type, and the columns of the tables by the digits from 1 to 8 inclusive. The tables are followed by a location list of all of their numbers arranged in order of magnitude, beginning with the largest, each number appearing once followed by a letter and a digit for each of its positions in the tables. Thus the number 931501, the first in the ordered list, is followed by the symbol r8, whence the number may be found in line r, column 8, of Table II-a as the lock-number which reserve-transposed becomes the key-number 139105 formed by juxtaposing the numbers 139 and 105 which represent the word MOTHER. and the name COOKE. respectively, each with a consummated period.

ALTERNATIVE NAME JUXTAPOSITION KEY-NUMBERS

TABLE II

	1	2	3	4	5	6	7	8
SHAKE	W	W	WILLIAM	WILLIAM	W.	W.	WILLIAM.	WILLIAM.
SPEARE	21103	40103	74103	93103	85103	104103	138103	157103 A
SPEARE.	21167	40167	74167	93167	85167	104167	138167	157167 B
	S	ST	SAINT	S.	ST.	SAINT.	MOTHER	MOTHER.
ALBAN	1828	3728	6028	8228	10128	12428	COOK	7541 13941 C
ALBANS	1846	3746	6046	8246	10146	12446	COOKE	7546 13946 D
ALBAN.	1892	3792	6092	8292	10192	12492	COOK.	75105 139105 E
ALBANS.	18110	37110	60110	82110	101110	124110	COOKE.	75110 139110 F
	ANN	ANNA	ANNE	ANN.	ANNA.	ANNE.	BACON	BACON.
LADIE	3027	3028	3032	3091	3092	3096	LADIE	3033 3097 G
LADY	3927	3928	3932	3991	3992	3996	LADY	3933 3997 H
MOTHER	7527	7528	7532	7591	7592	7596	MOTHER	7533 7597 I
LADIE.	9427	9428	9432	9491	9492	9496	LADIE.	9433 9497 K
LADY.	10327	10328	10332	10391	10392	10396	LADY.	10333 10397 L
MOTHER.	13927	13928	13932	13991	13992	13996	MOTHER.	13933 13997 M

ALTERNATIVE NAME JUXTAPOSITION LOCK-NUMBERS BY PERMUTATION

TABLE II-a

REVERSE

	W	W	WILLIAM	WILLIAM	W.	W.	WILLIAM.	WILLIAM.
SHAKE	W	W	WILLIAM	WILLIAM	W.	W.	WILLIAM.	WILLIAM.
SPEARE	30112	30104	30147	30139	30158	301401	301831	301751 N
SPEARE.	76112	76104	76147	76139	76158	761401	761831	761751 O
	S	ST	SAINT	S.	ST.	SAINT.	MOTHER	MOTHER.
ALBAN	8281	8273	8206	8228	82101	82421	COOK	1457 14931 P
ALBANS	6481	6473	6406	6428	64101	64421	COOKE	6457 64931 Q
ALBAN.	2981	2973	2906	2928	29101	29421	COOK.	50157 501931 R
ALBANS.	1181	1173	1106	1128	11101	11421	COOKE.	1157 11931 S
	ANN	ANNA	ANNE	ANN.	ANNA.	ANNE.	BACON	BACON.
LADIE	7203	8203	2303	1903	2903	6903	LADIE	3303 7903 T
LADY	7293	8293	2393	1993	2993	6993	LADY	3393 7993 U
MOTHER	7257	8257	2357	1957	2957	6957	MOTHER	3357 7957 W
LADIE.	7249	8249	2349	1949	2949	6949	LADIE.	3349 7949 X
LADY.	72301	82301	23301	19301	29301	69301	LADY.	33301 79301 Y
MOTHER.	72931	82931	23931	19931	29931	69931	MOTHER.	33931 79931 Z

TRANSPOSE

	W	W	WILLIAM	WILLIAM	W.	W.	WILLIAM.	WILLIAM.
SHAKE	W	W	WILLIAM	WILLIAM	W.	W.	WILLIAM.	WILLIAM.
SPEARE	10321	10340	10374	10393	10385	103104	103138	103157 a
SPEARE.	16721	16740	16774	16793	16785	167104	167138	167157 b
	S	ST	SAINT	S.	ST.	SAINT.	MOTHER	MOTHER.
ALBAN	2818	2837	2860	2882	28101	28124	COOK	4175 41139 c
ALBANS	4618	4637	4660	4682	46101	46124	COOKE	4675 46139 d
ALBAN.	9218	9237	9260	9282	92101	92124	COOK.	10575 105139 e
ALBANS.	11018	11037	11060	11082	110101	110124	COOKE.	11075 110139 f
	ANN	ANNA	ANNE	ANN.	ANNA.	ANNE.	BACON	BACON.
LADIE	2730	2830	3230	9130	9230	9630	LADIE	3330 9730 g
LADY	2739	2839	3239	9139	9239	9639	LADY	3339 9739 h
MOTHER	2775	2875	3275	9175	9275	9675	MOTHER	3375 9775 i
LADIE.	2794	2894	3294	9194	9294	9694	LADIE.	3394 9794 k
LADY.	27103	28103	32103	91103	92103	96103	LADY.	33103 97103 l
MOTHER.	27139	28139	32139	91139	92139	96139	MOTHER.	33139 97139 m

REVERSE-TRANSPOSE

	W	W	WILLIAM	WILLIAM	W.	W.	WILLIAM.	WILLIAM.
SHAKE	W	W	WILLIAM	WILLIAM	W.	W.	WILLIAM.	WILLIAM.
SPEARE	12301	4301	47301	39301	58301	401301	831301	751301 n
SPEARE.	12761	4761	47761	39761	58761	401761	831761	751761 o
	S	ST	SAINT	S.	ST.	SAINT.	MOTHER	MOTHER.
ALBAN	8182	7382	682	2882	10182	42182	COOK	5714 93114 p
ALBANS	8164	7364	664	2864	10164	42164	COOKE	5764 93164 q
ALBAN.	8129	7329	629	2829	10129	42129	COOK.	57501 931501 r
ALBANS.	81011	73011	6011	28011	101011	421011	COOKE.	57011 931011 s
	ANN	ANNA	ANNE	ANN.	ANNA.	ANNE.	BACON	BACON.
LADIE	372	382	323	319	329	369	LADIE	333 379 t
LADY	9372	9382	9323	9319	9329	9369	LADY	9333 9379 u
MOTHER	5772	5782	5723	5719	5729	5769	MOTHER	5733 5779 w
LADIE.	4972	4982	4923	4919	4929	4969	LADIE.	4933 4979 x
LADY.	30172	30182	30123	30119	30129	30169	LADY.	30133 30179 y
MOTHER.	93172	93182	93123	93119	93129	93169	MOTHER.	93133 93179 z

ALTERNATIVE NAME JUXTAPOSITION LOCK-NUMBERS BY PERMUTATION

TABLE II-a								
	1	2	3	4	5	6	7	8
REVERSE FIRST PART								
SHAKE	W	W	WILLIAM	WILLIAM	W.	W.	WILLIAM.	WILLIAM.
SPEARE	12103	4103	47103	39103	58103	401103	831103	751103 <i>A</i>
SPEARE.	12167	4167	47167	39167	58167	401167	831167	751167 <i>B</i>
	S	ST	SAINT	S.	ST.	SAINT.	MOTHER	MOTHER.
ALBAN	8128	7328	628	2828	10128	42128	COOK	5741 93141 <i>C</i>
ALBANS	8146	7346	646	2846	10146	42146	COOKE	5746 93146 <i>D</i>
ALBAN.	8192	7392	692	2892	10192	42192	COOK.	57105 931105 <i>E</i>
ALBANS.	81110	73110	6110	28110	101110	421110	COOKE.	57110 931110 <i>F</i>
	ANN	ANNA	ANNE	ANN.	ANNA.	ANNE.	BACON	BACON.
LADIE	327	328	332	391	392	396	LADIE	333 397 <i>G</i>
LADY	9327	9328	9332	9391	9392	9396	LADY	9333 9397 <i>H</i>
MOTHER	5727	5728	5732	5791	5792	5796	MOTHER	5733 5797 <i>I</i>
LADIE.	4927	4928	4932	4991	4992	4996	LADIE.	4933 4997 <i>K</i>
LADY.	30127	30128	30132	30191	30192	30196	LADY.	30133 30197 <i>L</i>
MOTHER.	93127	93128	93132	93191	93192	93196	MOTHER.	93133 93197 <i>M</i>
REVERSE SECOND PART								
SHAKE	W	W	WILLIAM	WILLIAM	W.	W.	WILLIAM.	WILLIAM.
SPEARE	21301	40301	74301	93301	85301	104301	138301	157301 <i>N</i>
SPEARE.	21761	40761	74761	93761	85761	104761	138761	157761 <i>O</i>
	S	ST	SAINT	S.	ST.	SAINT.	MOTHER	MOTHER.
ALBAN	1882	3782	6082	8282	10182	12482	COOK	7514 13914 <i>P</i>
ALBANS	1864	3764	6064	8264	10164	12464	COOKE	7564 13964 <i>Q</i>
ALBAN.	1829	3729	6029	8229	10129	12429	COOK.	75501 139501 <i>R</i>
ALBANS.	18011	37011	60011	82011	101011	124011	COOKE.	75011 139011 <i>S</i>
	ANN	ANNA	ANNE	ANN.	ANNA.	ANNE.	BACON	BACON.
LADIE	3072	3082	3023	3019	3029	3069	LADIE	3033 3079 <i>T</i>
LADY	3972	3982	3923	3919	3929	3969	LADY	3933 3979 <i>U</i>
MOTHER	7572	7582	7523	7519	7529	7569	MOTHER	7533 7579 <i>W</i>
LADIE.	9472	9482	9423	9419	9429	9469	LADIE.	9433 9479 <i>X</i>
LADY.	10372	10382	10323	10319	10329	10369	LADY.	10333 10379 <i>Y</i>
MOTHER.	13972	13982	13923	13919	13929	13969	MOTHER.	13933 13979 <i>Z</i>
REVERSE SECOND PART TRANSPOSE								
SHAKE	W	W	WILLIAM	WILLIAM	W.	W.	WILLIAM.	WILLIAM.
SPEARE	10312	10304	10347	10339	10358	103401	103831	103751 <i>a</i>
SPEARE.	16712	16704	16747	16739	16758	167401	167831	167751 <i>b</i>
	S	ST	SAINT	S.	ST.	SAINT.	MOTHER	MOTHER.
ALBAN	2881	2873	2806	2828	28101	28421	COOK	4157 14139 <i>c</i>
ALBANS	4681	4673	4606	4628	46101	46421	COOKE	4657 46931 <i>d</i>
ALBAN.	9281	9273	9206	9228	92101	92421	COOK.	10557 105931 <i>e</i>
ALBANS.	11081	11073	11006	11028	110101	110421	COOKE.	11057 110931 <i>f</i>
	ANN	ANNA	ANNE	ANN.	ANNA.	ANNE.	BACON	BACON.
LADIE	2703	2803	3203	9103	9203	9603	LADIE	3303 9703 <i>g</i>
LADY	2793	2893	3293	9193	9293	9693	LADY	3393 9793 <i>h</i>
MOTHER	2757	2857	3257	9157	9257	9657	MOTHER	3357 9757 <i>i</i>
LADIE.	2749	2849	3249	9149	9249	9649	LADIE.	3349 9749 <i>k</i>
LADY.	27301	28301	32301	91301	92301	96301	LADY.	33301 97301 <i>l</i>
MOTHER.	27931	28931	32931	91931	92931	96931	MOTHER.	33931 97931 <i>m</i>
REVERSE FIRST PART TRANSPOSE								
SHAKE	W	W	WILLIAM	WILLIAM	W.	W.	WILLIAM.	WILLIAM.
SPEARE	30121	30140	30174	30193	30185	301104	301138	301157 <i>n</i>
SPEARE.	76121	76140	76174	76193	76185	761104	761138	761157 <i>o</i>
	S	ST	SAINT	S.	ST.	SAINT.	MOTHER	MOTHER.
ALBAN	8218	8237	8260	8282	82101	82124	COOK	1475 14139 <i>p</i>
ALBANS	6418	6437	6460	6482	64101	64124	COOKE	6475 64139 <i>q</i>
ALBAN.	2918	2937	2960	2982	29101	29124	COOK.	50175 501139 <i>r</i>
ALBANS.	1118	1137	1160	1182	11101	11124	COOKE.	1175 11139 <i>s</i>
	ANN	ANNA	ANNE	ANN.	ANNA.	ANNE.	BACON	BACON.
LADIE	7230	8230	2330	1930	2930	6930	LADIE	3330 7930 <i>t</i>
LADY	7239	8239	2339	1939	2939	6939	LADY	3339 7939 <i>u</i>
MOTHER	7275	8275	2375	1975	2975	6975	MOTHER	3375 7975 <i>w</i>
LADIE.	7294	8294	2394	1994	2994	6994	LADIE.	3394 7994 <i>x</i>
LADY.	72103	82103	23103	19103	29103	69103	LADY.	33103 79103 <i>y</i>
MOTHER.	72139	82139	23139	19139	29139	69139	MOTHER.	33139 79139 <i>z</i>

**ALTERNATIVE NAME JUXTAPOSITION LOCK- and KEY-NUMBER
LOCATION LIST II**

931501	r8	138167	B7	93133	z7	76139	O4	46101	d5	30133	L7	16774	b3	11075	f7
931110	F8	138103	A7	93133	M7	76121	o1	46101	d5	30132	L3	16758	b5	11073	f2
931105	E8	124110	F6	93132	M3	76112	O1	42192	E6	30129	y5	16747	b3	11060	f3
931011	s8	124011	S6	93129	z5	76104	O2	42182	p6	30128	L2	16740	b2	11057	f7
831761	o7	110931	f8	93128	M2	75501	R7	42164	q6	30127	L1	16739	b4	11037	f2
831301	n7	110421	f6	93127	M1	75110	F7	42146	D6	30123	y3	16721	b1	11028	f4
831167	B7	110139	f8	93123	z3	75105	E7	42129	r6	30121	n1	16712	b1	11018	f1
831103	A7	110124	f6	93119	z4	75011	S7	42128	C6	30119	y4	16704	b2	11006	f3
761831	O7	110101	f5	93114	p8	74761	O3	41931	c8	30112	N1	14931	P8	10575	e7
761751	O8	110101	f5	93103	A4	74301	N3	41139	c8	30104	N2	14139	p8	10557	e7
761401	O6	105931	e8	92931	m5	74167	B3	40761	O2	29931	Z5	13997	M8	10397	L8
761157	o8	105139	e8	92421	e6	74103	A3	40301	N2	29421	R6	13996	M6	10396	L6
761138	o7	104761	O6	92301	l5	73110	F2	40167	B2	29301	Y5	13992	M5	10393	a4
761104	o6	104301	N6	92139	m5	73011	s2	40103	A2	29139	z5	13991	M4	10392	L5
751761	o8	104167	B6	92124	e6	72931	Z1	39761	o4	29124	r6	13982	Z2	10391	L4
751301	n8	104103	A6	92103	l5	72301	Y1	39301	n4	29103	y5	13979	Z8	10385	a5
751167	B8	103831	a7	92101	e5	72139	z1	39167	B4	29101	R5	13972	Z1	10382	Y2
751103	A8	103751	a8	92101	e5	72103	y1	39103	A4	29101	r5	13969	Z6	10379	Y8
501931	R8	103401	a6	91931	m4	69931	Z6	37110	F2	28931	m2	13964	D8	10374	a3
501139	r8	103157	a8	91301	l4	69301	Y6	37011	S2	28421	c6	13946	D8	10372	Y1
421110	F6	103138	a7	91139	m4	69139	z6	33931	Z7	28301	l2	13941	C8	10369	Y6
421011	s6	103104	a6	91103	l4	69103	y6	33931	m7	28139	m2	13933	M7	10358	a5
401761	o6	101110	F5	85761	O5	64931	Q8	33301	Y7	28124	c6	13933	Z7	10347	a3
401301	n6	101110	F5	85301	N5	64421	Q6	33301	l7	28110	F4	13932	M3	10340	a2
401167	B6	101011	s5	85167	B5	64139	q8	33139	m7	28103	l2	13929	Z5	10339	a4
401103	A6	101011	S5	85103	A5	64124	q6	33139	z7	28101	c5	13928	M2	10333	L7
301831	N7	97931	m8	82931	Z2	64101	Q5	33103	l7	28101	c5	13927	M1	10333	Y7
301751	N8	97301	l8	82421	P6	64101	q5	33103	y7	28011	s4	13923	Z3	10332	L3
301401	N6	97139	m8	82301	Y2	60110	F3	32921	m3	27931	m1	13919	Z4	10329	Y5
301157	n8	97103	l8	82139	z2	60011	S3	32301	l3	27301	l1	13914	P8	10328	L2
301138	n7	96931	m6	82124	p6	58761	o5	32139	m3	27139	m1	12761	o1	10327	L1
301104	n6	96301	l6	82110	F4	58301	n5	32103	l3	27103	l1	12492	E6	10323	Y3
167831	b7	96139	m6	82103	y2	58167	B5	30197	L8	23931	Z3	12482	P6	10321	a1
167751	b8	96103	l6	82101	P5	58103	A5	30196	L6	23301	Y3	12464	Q6	10319	Y4
167401	b6	93761	O4	82101	p5	57501	r7	30193	n4	23139	z3	12446	D6	10312	a1
167157	b8	93301	N4	82011	S4	57110	F7	30192	L5	23103	y3	12429	R6	10304	a2
167138	b7	93197	M8	81110	F1	57105	E7	30191	L4	21761	O1	12428	C6	10192	E5
167104	b6	93196	M6	81011	s1	57011	s7	30185	n5	21301	N1	12301	n1	10192	E5
157761	O8	93192	M5	79931	Z8	50175	r7	30182	y2	21167	B1	12167	B1	10182	p5
157301	N8	93191	M4	79301	Y8	50157	R7	30179	y8	21103	A1	12103	A1	10182	P5
157167	B8	93182	z2	79139	z8	47761	o3	30174	n3	19931	Z4	11931	S8	10164	q5
157103	A8	93179	z8	79103	y8	47301	n3	30172	y1	19301	Y4	11421	S6	10164	Q5
139501	R8	93172	z1	76193	o4	47167	B3	30169	y6	19139	z4	11139	s8	10146	D5
139110	F8	93169	z6	76185	o5	47103	A3	30158	N5	19103	y4	11124	s6	10146	D5
139105	E8	93167	B4	76174	o3	46931	d8	30147	N3	18110	F1	11101	S5	10129	r5
139011	S8	93164	q8	76158	O5	46421	d6	30140	n2	18011	S1	11101	s5	10129	R5
138761	O7	93146	D8	76147	O3	46139	d8	30139	N4	16793	b4	11082	f4	10128	C5
138301	N7	93141	C8	76140	o2	46124	d6	30133	y7	16785	b5	11081	f1	10128	C5

**ALTERNATIVE NAME JUXTAPOSITION LOCK- and KEY-NUMBER
LOCATION LIST II**

9794	K8	9294	k5	8164	q1	6975	w6	4982	x2	3729	R2	2960	r3	1994	x4
9793	h8	9293	h5	8146	D1	6957	W6	4979	x8	3728	C2	2957	W5	1993	U4
9775	i8	9282	e4	8129	r1	6949	X6	4972	x1	3394	k7	2949	X5	1975	w4
9757	i8	9281	e1	8128	C1	6939	u6	4969	x6	3394	x7	2939	u5	1957	W4
9749	k8	9275	i5	7994	x8	6930	t6	4933	x7	3393	U7	2937	r2	1949	X4
9739	h8	9273	e2	7993	U8	6903	T6	4933	K7	3393	h7	2930	t5	1939	u4
9730	g8	9260	e3	7975	w8	6482	q4	4932	K3	3375	i7	2928	R4	1930	t4
9703	g8	9257	i5	7957	W8	6481	Q1	4929	x5	3375	w7	2918	r1	1903	T4
9694	k6	9249	k5	7949	X8	6475	q7	4928	K2	3357	W7	2906	R3	1892	E1
9693	h6	9239	h5	7939	u8	6473	Q2	4927	K1	3357	i7	2903	T5	1882	P1
9675	i5	9237	e2	7930	i8	6460	q3	4923	x3	3349	X7	2894	k2	1864	Q1
9657	i6	9230	g5	7903	T8	6457	Q7	4919	x4	3349	k7	2893	h2	1846	D1
9649	k6	9228	e4	7597	I8	6437	q2	4761	o2	3339	h7	2892	E4	1829	R1
9639	h6	9218	e1	7596	I6	6428	Q4	4682	d4	3339	w7	2882	c4	1828	C1
9630	g6	9206	e3	7592	I5	6418	q1	4681	d1	3330	g7	2882	p4	1475	p7
9603	g6	9203	g5	7591	I4	6406	Q3	4675	d7	3330	i7	2881	c1	1457	P7
9497	K8	9194	k4	7582	W2	6110	F3	4673	d2	3303	T7	2875	i2	1182	s4
9496	K6	9193	h4	7579	W8	6092	E3	4660	d3	3303	g7	2873	c2	1181	S1
9492	K5	9175	i4	7572	W1	6082	P3	4657	d7	3294	k3	2864	q4	1175	s7
9491	K4	9157	i4	7569	W6	6064	Q3	4637	d2	3293	h3	2860	c3	1173	S2
9482	X2	9149	k4	7564	Q7	6046	D3	4628	d4	3275	i3	2857	i2	1160	s3
9479	X8	9139	h4	7546	D7	6029	R3	4618	d1	3257	i3	2849	k2	1157	S7
9472	X1	9130	g4	7541	C7	6028	C3	4606	d3	3249	k3	2846	D4	1137	s2
9469	X6	9103	g4	7533	I7	6011	s3	4301	n2	3239	h3	2839	h2	1128	S4
9433	K7	8294	x2	7533	W7	5797	I8	4175	c7	3230	g3	2837	c2	1118	s1
9433	X7	8293	U2	7532	I3	5796	I6	4167	B2	3203	g3	2830	g2	1106	S3
9432	K3	8292	E4	7529	W5	5792	I5	4157	c7	3097	G8	2829	r4	692	E3
9429	X5	8282	P4	7528	I2	5791	I4	4103	A2	3096	G6	2828	C4	682	p3
9428	K2	8282	p4	7527	I1	5782	w2	3997	H8	3092	G5	2828	c4	664	q3
9427	K1	8281	P1	7523	W3	5779	w8	3996	H6	3091	G4	2818	c1	646	D3
9423	X3	8275	w2	7519	W4	5772	w1	3992	H5	3082	T2	2806	c3	629	r3
9419	X4	8273	P2	7514	P7	5769	w6	3991	H4	3079	T8	2803	g2	628	C3
9397	H8	8264	Q4	7392	E2	5764	q7	3982	U2	3072	T1	2794	k1	397	G8
9396	H6	8260	p3	7382	p2	5746	D7	3979	U8	3069	T6	2793	h1	396	G6
9392	H5	8257	W2	7364	q2	5741	C7	3972	U1	3033	G7	2775	i1	392	G5
9391	H4	8249	X2	7346	D2	5733	w7	3969	U6	3033	T7	2757	i1	391	G4
9382	u2	8246	D4	7329	r2	5733	I7	3933	H7	3032	G3	2749	k1	382	t2
9379	u8	8239	u2	7328	C2	5732	I3	3933	U7	3029	T5	2739	h1	379	t8
9372	u1	8237	p2	7294	x1	5729	w5	3932	H3	3028	G2	2730	g1	372	t1
9369	u6	8230	t2	7293	U1	5728	I2	3929	U5	3027	G1	2703	g1	369	t6
9333	u7	8229	R4	7275	w1	5727	I1	3928	H2	3023	T3	2394	x3	333	t7
9333	H7	8228	C4	7257	W1	5723	w3	3927	H1	3019	T4	2393	U3	333	G7
9332	H3	8228	P4	7249	X1	5719	w4	3923	U3	2994	x5	2375	w3	332	G3
9329	u5	8218	p1	7239	u1	5714	p7	3919	U4	2993	U5	2357	W3	329	t5
9328	H2	8206	P3	7230	t1	4997	K8	3792	E2	2982	r4	2349	X3	328	G2
9327	H1	8203	T2	7203	T1	4996	K6	3782	P2	2981	R1	2339	u3	327	G1
9323	u3	8192	E1	6994	x6	4992	K5	3764	Q2	2975	w5	2330	t3	323	t3
9319	u4	8182	p1	6993	U6	4991	K4	3746	D2	2973	R2	2303	T3	319	t4

MISCELLANEOUS JUXTAPOSITION KEY-NUMBERS

DESCRIPTION III

The key-words from which are formed the key-word combinations which give the Miscellaneous Juxtaposition Key-Numbers of Table III are the abbreviations s and st, and the words SAINT, AMPHIBALUS, ROSE, CROSS, and CROSSE. These key-words may be used with or without consummated periods to give the following key-numbers: s=18, s.=82, st=37, st.=101, SAINT=60, SAINT.=124, AMPHIBALUS=97, AMPHIBALUS.=161, ROSE=54, ROSE.=118, CROSS=70, CROSS.=134, CROSSE=75, and CROSSE.=139.

These numbers juxtaposed normally as the combinations are read give the 20 Miscellaneous Juxtaposition Key-Numbers of Table III, which may be represented in various permutations by the lock-numbers of Table III-a. The various combinations, or pairs, of key-words are indicated in a table by the key-words at the left and at the top of each section of the table; the key-number or lock-number, corresponding to any combination appearing at the intersection of the row and column at the left of which row and at the top of which column occur the key-words which form the key-word combination.

The seven methods of permutation divide Table III-a horizontally into seven sections with the headings, REVERSE, TRANSPOSE, REVERSE-TRANSPOSE, REVERSE FIRST PART, REVERSE SECOND PART, REVERSE FIRST PART TRANSPOSE, and REVERSE SECOND PART TRANSPOSE.

The individual lines of Tables III and III-a are indicated in order by the letters of the alphabet, capital and small, and the columns of the table by the digits from 1 to 6 inclusive. The tables are followed by a location list of all their numbers arranged in order of magnitude, beginning with the largest, each number appearing once, followed by a letter and a digit for each of its positions in the tables. Thus, the number 931811, the first in the ordered list, is followed by the symbol H5, whence the number may be found in line H, column 5 of Table III-a as the lock-number which reversed becomes the key-number 118139 formed by juxtaposing the numbers 118 and 139 which represent the words ROSE. and CROSSE..

MISCELLANEOUS JUXTAPOSITION KEY-NUMBERS

TABLE III

	1	2	3	4	5	6	
	S	ST	SAINT	S.	ST.	SAINT.	
AMPHIBALUS	1897	3797	6097	8297	10197	12497	A
AMPHIBALUS.	18161	37161	60161	82161	101161	124161	B
	CROSS	CROSSE		CROSS.	CROSSE.		
ROSE	5470	5475	ROSE	54134	54139	ROSE	C
ROSE.	11870	11875	ROSE.	118134	118139	ROSE.	D

MISCELLANEOUS JUXTAPOSITION LOCK-NUMBERS BY PERMUTATION

TABLE III-a

REVERSE

	S	ST	SAINT	S.	ST.	SAINT.	
AMPHIBALUS	7981	7973	7906	7928	79101	79421	E
AMPHIBALUS.	16181	16173	16106	16128	161101	161421	F
	CROSS	CROSSE		CROSS.	CROSSE.		
ROSE	745	5745	ROSE	43145	93145	ROSE	G
ROSE.	7811	57811	ROSE.	431811	931811	ROSE.	H

TRANPOSE

	S	ST	SAINT	S.	ST.	SAINT.	
AMPHIBALUS	9718	9737	9760	9782	97101	97124	I
AMPHIBALUS.	16118	16137	16160	16182	161101	161124	K
	CROSS	CROSSE		CROSS.	CROSSE.		
ROSE	7054	7554	ROSE	13454	13954	ROSE	L
ROSE.	70118	75118	ROSE.	134118	139118	ROSE.	M

REVERSE—TRANPOSE

	S	ST	SAINT	S.	ST.	SAINT.	
AMPHIBALUS	8179	7379	679	2879	10179	42179	N
AMPHIBALUS.	81161	73161	6161	28161	101161	421161	O
	CROSS	CROSSE		CROSS.	CROSSE.		
ROSE	4507	4557	ROSE	45431	45931	ROSE	P
ROSE.	81107	81157	ROSE.	811431	811931	ROSE.	Q

REVERSE FIRST PART

	S	ST	SAINT	S.	ST.	SAINT.	
AMPHIBALUS	8197	7397	697	2897	10197	42197	a
AMPHIBALUS.	81161	73161	6161	28161	101161	421161	b
	CROSS	CROSSE		CROSS.	CROSSE.		
ROSE	4570	4575	ROSE	45134	45139	ROSE	c
ROSE.	81170	81175	ROSE.	811134	811139	ROSE.	d

REVERSE SECOND PART

	S	ST	SAINT	S.	ST.	SAINT.	
AMPHIBALUS	1879	3779	6079	8279	10179	12479	e
AMPHIBALUS.	18161	37161	60161	82161	101161	124161	f
	CROSS	CROSSE		CROSS.	CROSSE.		
ROSE	5407	5457	ROSE	54431	54931	ROSE	g
ROSE.	11807	11857	ROSE.	118431	118931	ROSE.	h

REVERSE FIRST PART TRANPOSE

	S	ST	SAINT	S.	ST.	SAINT.	
AMPHIBALUS	7918	7937	7960	7982	79101	79124	i
AMPHIBALUS.	16118	16137	16160	16182	161101	161124	k
	CROSS	CROSSE		CROSS.	CROSSE.		
ROSE	754	5754	ROSE	43154	93154	ROSE	l
ROSE.	7118	57118	ROSE.	431118	931118	ROSE.	m

REVERSE SECOND PART TRANPOSE

	S	ST	SAINT	S.	ST.	SAINT.	
AMPHIBALUS	9781	9773	9706	9728	97101	97421	n
AMPHIBALUS.	16181	16173	16106	16128	161101	161421	o
	CROSS	CROSSE		CROSS.	CROSSE.		
ROSE	7045	7545	ROSE	13445	13945	ROSE	p
ROSE.	70811	75811	ROSE.	134811	139811	ROSE.	q

**MISCELLANEOUS JUXTAPOSITION LOCK- and KEY-NUMBER
LOCATION LIST III**

931811	H5	97421	n6	45931	P5	13454	L4	7811	H1
931118	m5	97124	I6	45431	P4	13445	p4	7554	L2
811931	Q5	97101	I5	45139	c5	12497	A6	7545	p2
811431	Q4	97101	n5	45134	c4	12479	e6	7397	a2
811139	d5	93154	l5	43154	l4	11875	D2	7379	N2
811134	d4	93145	G5	43145	G4	11870	D1	7118	m1
431811	H4	82161	B4	42197	a6	11857	h2	7054	L1
431118	m4	82161	f4	42179	N6	11807	h1	7045	p1
421161	O6	81175	d2	37161	B2	10197	A5	6161	O3
421161	b6	81170	d1	37161	f2	10197	a5	6161	b3
161421	F6	81161	O1	28161	O4	10179	N5	6097	A3
161421	o6	81161	b1	28161	b4	10179	e5	6079	e3
161124	K6	81157	Q2	18161	B1	9782	I4	5754	l2
161124	k6	81107	Q1	18161	f1	9781	n1	5745	G2
161101	F5	79421	E6	16182	K4	9773	n2	5475	C2
161101	K5	79124	i6	16182	k4	9760	I3	5470	C1
161101	k5	79101	E5	16181	F1	9737	I2	5457	g2
161101	o5	79101	i5	16181	o1	9728	n4	5407	g1
139811	q5	75811	q2	16173	F2	9718	I1	4575	c2
139118	M5	75118	M2	16173	o2	9706	n3	4570	c1
134811	q4	73161	O2	16160	K3	8297	A4	4557	P2
134118	M4	73161	b2	16160	k3	8279	e4	4507	P1
124161	B6	70811	q1	16137	K2	8197	a1	3797	A2
124161	f6	70118	M1	16137	k2	8179	N1	3779	e2
118931	h5	60161	B3	16128	F4	7982	i4	2897	a4
118431	h4	60161	f3	16128	o4	7981	E1	2879	N4
118139	D5	57811	H2	16118	K1	7973	E2	1897	A1
118134	D4	57118	m2	16118	k1	7960	i3	1879	e1
101161	B5	54931	g5	16106	F3	7937	i2	754	l1
101161	O5	54431	g4	16106	o3	7928	E4	745	G1
101161	b5	54139	C5	13954	L5	7918	i1	697	a3
101161	f5	54134	C4	13945	p5	7906	E3	679	N3

AUTONYMOUS MASTER-KEY DESCRIPTION IV

The value-sum of the Autonymous Master-Key, SIR FRANCIS BACON KNIGHT BARON VERULAM OF VERULAM VISCOUNT SAINT ALBAN LORD HIGH CHANCELLOR OF ENGLAND LADY ANNE COOK BACON SEPULCHRE CHIMNEY CHAPTER HOUSE LITCHFIELD STAFFORDSHIRE ENGLAND with no punctuation is 1630, with ordinary punctuation is 2156, with periodic punctuation is 3358; with ALBANS instead of ALBAN with no punctuation is 1648, with ordinary punctuation is 2174, with periodic punctuation is 3376.

The information in the above paragraph is given in the first line of Table IV. Similar information for the alternative spellings of LADIE for LADY, ANN for ANNE, COOK for COOKE, LICHFIELD for LITCHFIELD, and the synonyms TOMBE, GRAVE, and TOMB for SEPULCHRE, is given in the remaining forty-seven lines of the table. The alternative spellings of ALBAN and ALBANS give two vertical sections of three columns each, headed by the abbreviations NO. ORD. and PER., indicating no punctuation, ordinary punctuation, and periodic punctuation respectively. The alternative spellings of LICHFIELD and LITCHFIELD give two horizontal sections of four sub-sections each, corresponding to the four synonyms, SEPULCHRE, TOMBE, GRAVE, and TOMB. Each sub-section in turn contains six lines for the alternative spellings of the words LADY ANNE COOKE as indicated. The spellings LADY ANN COOKE and LADIE ANN COOKE are equal in value-sum to the spellings LADY ANNE COOK and LADIE ANNE COOK respectively, whence they are omitted from the table to economise space.

The individual lines of Table IV are indicated in order by the letters of the alphabet, capital and small, and the columns of the table by the digits from 1 to 6 inclusive. Table IV is accompanied by an ordered list of its numbers, each number being followed by a letter and a digit indicating the position of the number in the table, the letter indicating the line, and the digit the column, in which the number occurs. Thus, the number 3376, the first in the ordered list, is followed by the symbol A6, whence the number may be found in line A, column 6, of Table IV, as the value-sum of the Autonymous Master-Key in its maximum periodic form as described above.

AUTONONYMOUS MASTER-KEY

TABLE IV

	1	2	3	4	5	6	
	NO.	ALBAN ORD.	PER.	NO.	ALBANS ORD.	PER.	
SEPULCHRE LITCHFIELD							
LADY ANNE COOKE	1630	2156	3358	1648	2174	3376	A
LADY ANNE COOK	1625	2151	3353	1643	2169	3371	B
LADY ANN COOK	1620	2146	3348	1638	2164	3366	C
LADIE ANNE COOKE	1621	2147	3349	1639	2165	3367	D
LADIE ANNE COOK	1616	2142	3344	1634	2160	3362	E
LADIE ANN COOK	1611	2137	3339	1629	2155	3357	F
TOMBE LITCHFIELD							
LADY ANNE COOKE	1580	2106	3308	1598	2124	3326	G
LADY ANNE COOK	1575	2101	3303	1593	2119	3321	H
LADY ANN COOK	1570	2096	3298	1588	2114	3316	I
LADIE ANNE COOKE	1571	2097	3299	1589	2115	3317	K
LADIE ANNE COOK	1566	2092	3294	1584	2110	3312	L
LADIE ANN COOK	1561	2087	3289	1579	2105	3307	M
GRAVE LITCHFIELD							
LADY ANNE COOKE	1578	2104	3306	1596	2122	3324	N
LADY ANNE COOK	1573	2099	3301	1591	2117	3319	O
LADY ANN COOK	1568	2094	3296	1586	2112	3314	P
LADIE ANNE COOKE	1569	2095	3297	1587	2113	3315	Q
LADIE ANNE COOK	1564	2090	3292	1582	2108	3310	R
LADIE ANN COOK	1559	2085	3287	1577	2103	3305	S
TOMB LITCHFIELD							
LADY ANNE COOKE	1575	2101	3303	1593	2119	3321	T
LADY ANNE COOK	1570	2096	3298	1588	2114	3316	V
LADY ANN COOK	1565	2091	3293	1583	2109	3311	W
LADIE ANNE COOKE	1566	2092	3294	1584	2110	3312	X
LADIE ANNE COOK	1561	2087	3289	1579	2105	3307	Y
LADIE ANN COOK	1556	2082	3284	1574	2100	3302	Z
SEPULCHRE LICHFIELD							
LADY ANNE COOKE	1611	2137	3339	1629	2155	3357	a
LADY ANNE COOK	1606	2132	3334	1624	2150	3352	b
LADY ANN COOK	1601	2127	3329	1619	2145	3347	c
LADIE ANNE COOKE	1602	2128	3330	1620	2146	3348	d
LADIE ANNE COOK	1597	2123	3325	1615	2141	3343	e
LADIE ANN COOK	1592	2118	3320	1610	2136	3338	f
TOMBE LICHFIELD							
LADY ANNE COOKE	1561	2087	3289	1579	2105	3307	g
LADY ANNE COOK	1556	2082	3284	1574	2100	3302	h
LADY ANN COOK	1551	2077	3279	1569	2095	3297	i
LADIE ANNE COOKE	1552	2078	3280	1570	2096	3298	k
LADIE ANNE COOK	1547	2073	3275	1565	2091	3293	l
LADIE ANN COOK	1542	2068	3270	1560	2086	3288	m
GRAVE LICHFIELD							
LADY ANNE COOKE	1559	2085	3287	1577	2103	3305	n
LADY ANNE COOK	1554	2080	3282	1572	2098	3300	o
LADY ANN COOK	1549	2075	3277	1567	2093	3295	p
LADIE ANNE COOKE	1550	2076	3278	1568	2094	3296	q
LADIE ANNE COOK	1545	2071	3273	1563	2089	3291	r
LADIE ANN COOK	1540	2066	3268	1558	2084	3286	s
TOMB LICHFIELD							
LADY ANNE COOKE	1556	2082	3284	1574	2100	3302	t
LADY ANNE COOK	1551	2077	3279	1569	2095	3297	u
LADY ANN COOK	1546	2072	3274	1564	2090	3292	w
LADIE ANNE COOKE	1547	2073	3275	1565	2091	3293	x
LADIE ANNE COOK	1542	2068	3270	1560	2086	3288	y
LADIE ANN COOK	1537	2063	3265	1555	2081	3283	z

**AUTONYMOUS MASTER-KEY
LOCATION LIST IV**

3376	A6	3302	h6	2174	A5	2100	h5	1648	A4	1574	h4
3371	B6	3302	t6	2169	B5	2100	t5	1643	B4	1574	t4
3367	D6	3301	O3	2165	D5	2099	O2	1639	D4	1573	O1
3366	C6	3300	o6	2164	C5	2098	o5	1638	C4	1572	o4
3362	E6	3299	K3	2160	E5	2097	K2	1634	E4	1571	K1
3358	A3	3298	k6	2156	A2	2096	k5	1630	A1	1570	k4
3357	F6	3298	I3	2155	F5	2096	I2	1629	F4	1570	I1
3357	a6	3298	U3	2155	a5	2096	U2	1629	a4	1570	U1
3353	B3	3297	i6	2151	B2	2095	i5	1625	B1	1569	i4
3352	b6	3297	u6	2150	b5	2095	u5	1624	b4	1569	u4
3349	D3	3297	Q3	2147	D2	2095	Q2	1621	D1	1569	Q1
3348	C3	3296	q6	2146	C2	2094	q5	1620	C1	1568	q4
3348	d6	3296	P3	2146	d5	2094	P2	1620	d4	1568	P1
3347	C6	3295	p6	2145	c5	2093	p5	1619	c4	1567	p4
3344	E3	3294	L3	2142	E2	2092	L2	1616	E1	1566	L1
3343	e6	3294	X3	2141	e5	2092	X2	1615	e4	1566	X1
3339	F3	3293	l6	2137	F2	2091	I5	1611	F1	1565	I4
3339	a3	3293	x6	2137	a2	2091	x5	1611	a1	1565	x4
3338	f6	3293	W3	2136	f5	2091	W2	1610	f4	1565	W1
3334	b3	3292	w6	2132	b2	2090	w5	1606	b1	1564	w4
3330	d3	3292	R3	2128	d2	2090	R2	1602	d1	1564	R1
3329	c3	3291	r6	2127	c2	2089	r5	1601	C1	1563	r4
3326	G6	3289	M3	2124	G5	2087	M2	1598	G4	1561	M1
3325	e3	3289	Y3	2123	e2	2087	Y2	1597	e1	1561	Y1
3324	N6	3289	g3	2122	N5	2087	g2	1596	N4	1561	g1
3321	H6	3288	m6	2119	H5	2086	m5	1593	H4	1560	m4
3321	T6	3288	y6	2119	T5	2086	y5	1593	T4	1560	y4
3320	f3	3287	S3	2118	f2	2085	S2	1592	f1	1559	S1
3319	O6	3287	n3	2117	O5	2085	n2	1591	O4	1559	n1
3317	K6	3286	s6	2115	K5	2084	s5	1589	K4	1558	s4
3316	I6	3284	Z3	2114	I5	2082	Z2	1588	I4	1556	Z1
3316	U6	3284	h3	2114	U5	2082	h2	1588	U4	1556	h1
3315	Q6	3284	t3	2113	Q5	2082	t2	1587	Q4	1556	t1
3314	P6	3283	z6	2112	P5	2081	z5	1586	P4	1555	z4
3312	L6	3282	o3	2110	L5	2080	o2	1584	L4	1554	o1
3312	X6	3280	k3	2110	X5	2078	k2	1584	X4	1552	k1
3311	W6	3279	i3	2109	W5	2077	i2	1583	W4	1551	i1
3310	R6	3279	u3	2108	R5	2077	u2	1582	R4	1551	u1
3308	G3	3278	q3	2106	G2	2076	q2	1580	G1	1550	q1
3307	M6	3277	p3	2105	M5	2075	p2	1579	M4	1549	p1
3307	Y6	3275	l3	2105	Y5	2073	l2	1579	Y4	1547	l1
3307	g6	3275	x3	2105	g5	2073	x2	1579	g4	1547	x1
3306	N3	3274	w3	2104	N2	2072	w2	1578	N1	1546	w1
3305	S6	3273	r3	2103	S5	2071	r2	1577	S4	1545	r1
3305	n6	3270	m3	2103	n5	2068	m2	1577	n4	1542	m1
3303	H3	3270	y3	2101	H2	2068	y2	1575	H1	1542	y1
3303	T3	3268	s3	2101	T2	2066	s2	1575	T1	1540	s1
3302	Z6	3265	z3	2100	Z5	2063	z2	1574	Z4	1537	z1

KEY-NUMBERS COMMON TO TABLES I AND IV DESCRIPTION IV_i

A multiple significance attaches to key-numbers which may represent two or more key-texts, and this multiple significance is the ground for considering those key-numbers as of special importance. A double significance appears in the fact that each of the numbers of Table IV_i represents both an autonymous master key-text by consummation and a legal name key-text by juxtaposition.

Certain of the numbers in the table possess an additional double significance as juxtaposed key-numbers due to the fact that they may represent two different juxtaposed legal name key-texts. This is made possible by two facts: (1) that the number 23 may represent the abbreviation FR, and its reverse, 32, the name ANNE, and (2) that the number 46 may represent either the name ALBANS or the name COOKE. The possibility indicated in (1) of identifying Bacon's own name with that of his mother may be understood as Bacon's reason for signing his name almost invariably with the abbreviation FR.

Certain of the numbers in the table also possess an additional multiple significance as consummated key-numbers due to the fact that they may represent two or more different forms of the Autonymous Master-Key by consummation.

Table IV_i presents an ordered list of the multiply significant key-numbers common to Tables I and IV. The different variations of spelling of the Autonymous Master-Key are indicated in the columns at the left of the table. The omission of the final period in periodic punctuation is indicated by the description PERIODIC—64. The omission of both the final period and the comma between BACON and KNIGHT in ordinary punctuation is indicated by the description ORDINARY—106. The permutations performed to obtain the juxtaposition key-numbers, the key-numbers, and the corresponding legal name juxtaposition key-texts are indicated in the columns at the right of the table. Thus, the first number listed, 3376, represents the Autonymous Master-Key in its maximum form which contains the spellings ALBANS, LADY, ANNE, COOKE, SEPULCHRE, and LITCHFIELD, and complete periodic punctuation. The number 3376 by reversal gives the juxtaposed key-number 6733 which represents the Legal Name Key-Text FRANCIS BACON.

There are in all 18 different key-numbers listed in Table IV_i representing 34 forms of the Autonymous Master-Key by consummation and 22 Legal Name Key-Texts by juxtaposition.

In this table the following symbols are used: # for Number; PER for Permutation; I for Identical; D for Denuil; R for Reverse; T for Transpose; R1P for Reverse first part; R2P for Reverse second part; R1PT for Reverse first part transpose; and R2PT for Reverse second part transpose.

KEY-NUMBERS COMMON TO TABLES I AND IV
TABLE IV₁

SPELLINGS OF THE AUTONYMOUS MASTER-KEY KEY# PER KEY# LEGAL NAMES

PERIODIC

ALBANS	LADY	ANNE	COOKE	SEPULCHRE	LITCHFIELD	3376 R	6733	FRANCIS	BACON
ALBANS	LADIE	ANNE	COOKE	SEPULCHRE	LITCHFIELD	3367 T	6733	FRANCIS	BACON
ALBAN	LADY	ANN	COOK	SEPULCHRE	LICHFIELD	3329 R	9233	ANNE.	BACON
ALBANS	LADY	ANNE	COOK	GRAVE	LITCHFIELD	3319 R	9133	ANN.	BACON
ALBANS	LADY	ANN	COOK	GRAVE	LITCHFIELD	3314 R	4133	COOK	BACON
ALBANS	LADIE	ANN	COOK	TOMBE	LITCHFIELD	3307 R	7033	F.	BACON
ALBANS	LADIE	ANNE	COOK	TOMB	LITCHFIELD	3307			
ALBANS	LADY	ANNE	COOKE	TOMBE	LICHFIELD	3307			
ALBANS	LADY	ANN	COOK	TOMBE	LICHFIELD	3297 I	3297	ANNE	BACON.
ALBANS	LADY	ANNE	COOK	TOMB	LICHFIELD	3297 R1P	2397	FR	BACON.
ALBAN	LADIE	ANNE	COOKE	GRAVE	LITCHFIELD	3297			
ALBAN	LADIE	ANNE	COOK	GRAVE	LITCHFIELD	3292 R1P	2392	FR	ALBAN.
ALBANS	LADY	ANN	COOK	TOMB	LICHFIELD	3292			
ALBAN	LADY	ANNE	COOK	GRAVE	LICHFIELD	3282 RT	2328	FR	ALBAN.
ALBAN	LADY	ANN	COOK	TOMBE	LICHFIELD	3279 R1P	2397	FR	BACON.

PERIODIC—64

ALBANS	LADY	ANNE	COOK	SEPULCHRE	LITCHFIELD	3307 R	7033	F.	BACON
ALBANS	LADIE	ANNE	COOK	SEPULCHRE	LICHFIELD	3279 R2P	3297	ANNE	BACON.
ALBANS	LADIE	ANNE	COOK	GRAVE	LITCHFIELD	3246 I	3246	ANNE	COOKE
ALBANS	LADIE	ANNE	COOK	GRAVE	LITCHFIELD	3246 R1P	2346	FR	ALBANS
ALBANS	LADY	ANN	COOK	GRAVE	LITCHFIELD	3241 I	3241	ANNE	COOK
ALBANS	LADY	ANNE	COOKE	GRAVE	LICHFIELD	3241			
ALBANS	LADY	ANN	COOK	TOMBE	LICHFIELD	3233 I	3233	ANNE	BACON
ALBANS	LADY	ANNE	COOK	TOMB	LICHFIELD	3233 R1P	2333	FR	BACON
ALBAN	LADIE	ANNE	COOKE	GRAVE	LITCHFIELD	3233			
ALBANS	LADIE	ANNE	COOK	TOMBE	LICHFIELD	3229			
ALBANS	LADIE	ANNE	COOKE	TOMB	LICHFIELD	3229 RT	2392	FR	ALBAN.
ALBAN	LADY	ANN	COOK	TOMB	LITCHFIELD	3229			
ALBAN	LADIE	ANNE	COOK	GRAVE	LITCHFIELD	3228 R1P	2328	FR	ALBAN
ALBANS	LADY	ANN	COOK	TOMB	LICHFIELD	3228			
ALBAN	LADIE	ANNE	COOKE	GRAVE	LICHFIELD	3214 R2P	3241	ANNE	COOK

ORDINARY—106

ALBANS	LADIE	ANN	COOK	GRAVE	LITCHFIELD	1997 R1P	9197	ANN.	BACON.
ALBANS	LADY	ANNE	COOKE	GRAVE	LICHFIELD	1997			
ALBAN	LADY	ANNE	COOKE	GRAVE	LICHFIELD	1979 RT	9197	ANN.	BACON.
ALBAN	LADIE	ANN	COOK	GRAVE	LITCHFIELD	1979			

PSEUDONYMOUS MASTER-KEY
DESCRIPTION V

The value-sum of the Pseudonymous Master-Key WILLIAM SHAKESPEARE SIR FRANCIS BACON KNIGHT BARON VERULAM OF VERULAM VISCOUNT SAINT ALBAN LORD HIGH CHANCELLOR OF ENGLAND LADY ANNE COOKE BACON SEPULCHRE CHIMNEY CHAPTER HOUSE LITCHFIELD STAFFORDSHIRE ENGLAND with no punctuation is 1807, with ordinary punctuation is 2375, with periodic punctuation is 3663; with ALBANS instead of ALBAN with no punctuation is 1825, with ordinary punctuation is 2393, with periodic punctuation is 3681; with W instead of W and ALBAN instead of ALBANS with no punctuation is 1826, with ordinary punctuation is 2394, with periodic punctuation is 3682; with ALBANS instead of ALBAN with no punctuation is 1844, with ordinary punctuation is 2412, with periodic punctuation is 3700.

The information in the above paragraph is given in the first line of Table V. Similar information for the alternative spellings of LADIE for LADY, ANN for ANNE, COOK for COOKE, LICHFIELD for LITCHFIELD, and the synonyms TOMBE, GRAVE, and TOMB for SEPULCHRE is given in the remaining forty-seven lines of the table. The alternative forms of w and W for the initial letter of the key and the alternative spellings of ALBAN and ALBANS give four vertical sections of three columns each, headed by the abbreviations NO. ORD. and PER., indicating no punctuation, ordinary punctuation, and periodic punctuation respectively; the alternative spellings of LITCHFIELD and LICHFIELD give two horizontal sections of four sub-sections each corresponding to the four synonyms SEPULCHRE, TOMBE, GRAVE, and TOMB. Each sub-section in turn contains six lines for the alternative spellings of the words LADY ANNE COOKE as indicated. The spellings LADY ANN COOKE and LADIE ANN COOKE are equal in value-sum to the spellings LADY ANNE COOK and LADIE ANNE COOK respectively whence they are omitted from the table to economise space.

The individual lines of Table V are indicated in order by the letters of the alphabet, capital and small, and the columns of the table by the digits from 1 to 9 inclusive and the symbols 0, #, and *. Table V is accompanied by an ordered list of its numbers, each number being followed by a letter and a digit (0 or # or *) indicating the position of the number in the table, the letter indicating the line, and the digit (0 or # or *) the column, in which the number occurs. Thus the number 3700, the first in the ordered list, is followed by the symbol A*, whence the number may be found in line A, column * of Table V, as the value-sum of the Pseudonymous Master-Key in its maximum periodic form as described above.

PSEUDONYMOUS MASTER-KEY

TABLE V

	1	2	3	4	5	6	7	8	9	0	#	*	
	W	ALBAN		W	ALBANS		W	ALBAN		W	ALBANS		
	NO.	ORD.	PER.	NO.	ORD.	PER.	NO.	ORD.	PER.	NO.	ORD.	PER.	
SEPULCHRE LITCHFIELD													
LADY ANNE COOKE	1807	2375	3663	1825	2393	3681	1826	2394	3682	1844	2412	3700	A
LADY ANNE COOK	1802	2370	3658	1820	2388	3676	1821	2389	3677	1839	2407	3695	B
LADY ANN COOK	1797	2365	3653	1815	2383	3671	1816	2384	3672	1834	2402	3690	C
LADIE ANNE COOKE	1798	2366	3654	1816	2384	3672	1817	2385	3673	1835	2403	3691	D
LADIE ANNE COOK	1793	2361	3649	1811	2379	3667	1812	2380	3668	1830	2398	3686	E
LADIE ANN COOK	1788	2356	3644	1806	2374	3662	1807	2375	3663	1825	2393	3681	F
TOMBE LITCHFIELD													
LADY ANNE COOKE	1757	2325	3613	1775	2343	3631	1776	2344	3632	1794	2362	3650	G
LADY ANNE COOK	1752	2320	3608	1770	2338	3626	1771	2339	3627	1789	2357	3645	H
LADY ANN COOK	1747	2315	3603	1765	2333	3621	1766	2334	3622	1784	2352	3640	I
LADIE ANNE COOKE	1748	2316	3604	1766	2334	3622	1767	2335	3623	1785	2353	3641	K
LADIE ANNE COOK	1743	2311	3599	1761	2329	3617	1762	2330	3618	1780	2348	3636	L
LADIE ANN COOK	1738	2306	3594	1756	2324	3612	1757	2325	3613	1775	2343	3631	M
GRAVE LITCHFIELD													
LADY ANNE COOKE	1755	2323	3611	1773	2341	3629	1774	2342	3630	1792	2360	3648	N
LADY ANNE COOK	1750	2318	3606	1768	2336	3624	1769	2337	3625	1787	2355	3643	O
LADY ANN COOK	1745	2313	3601	1763	2331	3619	1764	2332	3620	1782	2350	3638	P
LADIE ANNE COOKE	1746	2314	3602	1764	2332	3620	1765	2333	3621	1783	2351	3639	Q
LADIE ANNE COOK	1741	2309	3597	1759	2327	3615	1760	2328	3616	1778	2346	3634	R
LADIE ANN COOK	1736	2304	3592	1754	2322	3610	1755	2323	3611	1773	2341	3629	S
TOMB LITCHFIELD													
LADY ANNE COOKE	1752	2320	3608	1770	2338	3626	1771	2339	3627	1789	2357	3645	T
LADY ANNE COOK	1747	2315	3603	1765	2333	3621	1766	2334	3622	1784	2352	3640	U
LADY ANN COOK	1742	2310	3598	1760	2328	3616	1761	2329	3617	1779	2347	3635	W
LADIE ANNE COOKE	1743	2311	3599	1761	2329	3617	1762	2330	3618	1780	2348	3636	X
LADIE ANNE COOK	1738	2306	3594	1756	2324	3612	1757	2325	3613	1775	2343	3631	Y
LADIE ANN COOK	1733	2301	3589	1751	2319	3607	1752	2320	3608	1770	2338	3626	Z
SEPULCHRE LICHFIELD													
LADY ANNE COOKE	1788	2356	3644	1806	2374	3662	1807	2375	3663	1825	2393	3681	a
LADY ANNE COOK	1783	2351	3639	1801	2369	3657	1802	2370	3658	1820	2388	3676	b
LADY ANN COOK	1778	2346	3634	1796	2364	3652	1797	2365	3653	1815	2383	3671	c
LADIE ANNE COOKE	1779	2347	3635	1797	2365	3653	1798	2366	3654	1816	2384	3672	d
LADIE ANNE COOK	1774	2342	3630	1792	2360	3648	1793	2361	3649	1811	2379	3667	e
LADIE ANN COOK	1769	2337	3625	1787	2355	3643	1788	2356	3644	1806	2374	3662	f
TOMBE LICHFIELD													
LADY ANNE COOKE	1738	2306	3594	1756	2324	3612	1757	2325	3613	1775	2343	3631	g
LADY ANNE COOK	1733	2301	3589	1751	2319	3607	1752	2320	3608	1770	2338	3626	h
LADY ANN COOK	1728	2296	3584	1746	2314	3602	1747	2315	3603	1765	2333	3621	i
LADIE ANNE COOKE	1729	2297	3585	1747	2315	3603	1748	2316	3604	1766	2334	3622	k
LADIE ANNE COOK	1724	2292	3580	1742	2310	3598	1743	2311	3599	1761	2329	3617	l
LADIE ANN COOK	1719	2287	3575	1737	2305	3593	1738	2306	3594	1756	2324	3612	m
GRAVE LICHFIELD													
LADY ANNE COOKE	1736	2304	3592	1754	2322	3610	1755	2323	3611	1773	2341	3629	n
LADY ANNE COOK	1731	2299	3587	1749	2317	3605	1750	2318	3606	1768	2336	3624	o
LADY ANN COOK	1726	2294	3582	1744	2312	3600	1745	2313	3601	1763	2331	3619	p
LADIE ANNE COOKE	1727	2295	3583	1745	2313	3601	1746	2314	3602	1764	2332	3620	q
LADIE ANNE COOK	1722	2290	3578	1740	2308	3596	1741	2309	3597	1759	2327	3615	r
LADIE ANN COOK	1717	2285	3573	1735	2303	3591	1736	2304	3592	1754	2322	3610	s
TOMB LICHFIELD													
LADY ANNE COOKE	1733	2301	3589	1751	2319	3607	1752	2320	3608	1770	2338	3626	t
LADY ANNE COOK	1728	2296	3584	1746	2314	3602	1747	2315	3603	1765	2333	3621	u
LADY ANN COOK	1723	2291	3579	1741	2309	3597	1742	2310	3598	1760	2328	3616	w
LADIE ANNE COOKE	1724	2292	3580	1742	2310	3598	1743	2311	3599	1761	2329	3617	x
LADIE ANNE COOK	1719	2287	3575	1737	2305	3593	1738	2306	3594	1756	2324	3612	y
LADIE ANN COOK	1714	2282	3570	1732	2300	3588	1733	2301	3589	1751	2319	3607	z

**PSEUDONYMOUS MASTER-KEY
LOCATION LIST V**

3700	A*	3634	R*	3612	y6	3589	Z3	2360	e5	2329	X5	2310	x5	1807	a7	1768	O4	1747	i7
3695	B*	3634	c3	3611	S9	3589	h3	2357	H#	2329	I#	2310	W2	1807	A1	1767	K7	1747	u7
3691	D*	3632	G9	3611	n9	3589	t3	2357	T#	2329	x#	2309	r8	1806	f0	1766	k0	1747	k4
3690	C*	3631	M*	3611	N3	3588	z6	2356	f8	2329	W8	2309	w5	1806	F4	1766	I7	1747	I1
3686	E*	3631	Y*	3610	s*	3587	o3	2356	F2	2329	L5	2309	R2	1806	a4	1766	U7	1746	q7
3682	A9	3631	g*	3610	S6	3585	k3	2356	a2	2328	w#	2308	r5	1802	b7	1766	K4	1746	i4
3681	F*	3631	G6	3610	n6	3584	i3	2355	O#	2328	R8	2306	g2	1802	B1	1765	U4	1746	u4
3681	a*	3630	N9	3608	T3	3584	u3	2355	f5	2328	W5	2306	m8	1801	b4	1765	i0	1746	Q1
3681	A6	3630	e3	3608	Z9	3583	q3	2353	K#	2327	r#	2306	y8	1798	d7	1765	u0	1745	p7
3677	B9	3629	S*	3608	h9	3582	p3	2352	I#	2327	R5	2306	M2	1798	D1	1765	Q7	1745	q4
3676	b*	3629	n*	3608	t9	3580	l3	2352	U#	2325	M8	2306	Y2	1797	c7	1765	I4	1745	P1
3676	B6	3629	N6	3608	H3	3580	x3	2351	Q#	2325	Y8	2305	m5	1797	d4	1764	q0	1744	p4
3673	D9	3627	H9	3607	z*	3579	w3	2351	b2	2325	g8	2305	y5	1797	C1	1764	P7	1743	i7
3672	d*	3627	T9	3607	Z6	3578	r3	2350	P#	2325	G2	2304	s8	1796	c4	1764	Q4	1743	x7
3672	C9	3626	T6	3607	h6	3575	m3	2348	L#	2324	g5	2304	S2	1794	G0	1763	p0	1743	L1
3672	D6	3626	Z*	3607	t6	3575	y3	2348	X#	2324	m#	2304	n2	1793	e7	1763	P4	1743	X1
3671	c*	3626	h*	3606	o9	3573	s3	2347	W#	2324	y#	2303	s5	1793	E1	1762	L7	1742	w7
3671	C6	3626	t*	3606	O3	3570	z3	2347	d2	2324	M5	2301	z8	1792	N0	1762	X7	1742	l4
3668	E9	3626	H6	3605	o6	2412	A#	2346	R#	2324	Y5	2301	Z2	1792	e4	1761	X4	1742	x4
3667	e*	3625	O9	3604	k9	2407	B#	2346	c2	2323	S8	2301	h2	1789	H0	1761	I0	1742	W1
3667	E6	3625	f3	3604	K3	2403	D#	2344	G8	2323	n8	2301	t2	1789	T0	1761	x0	1741	r7
3663	F9	3624	o*	3603	U3	2402	C#	2343	M#	2323	N2	2300	z5	1788	f7	1761	W7	1741	w4
3663	a9	3624	O6	3603	i9	2398	E#	2343	Y#	2322	s#	2299	o2	1788	F1	1761	L4	1741	R1
3663	A3	3623	K9	3603	u9	2394	A8	2343	g#	2322	S5	2297	k2	1788	a1	1760	W4	1740	r4
3662	f*	3622	k*	3603	k6	2393	F#	2343	G5	2322	n5	2296	i2	1787	O0	1760	R7	1738	g1
3662	F6	3622	I9	3603	I3	2393	a#	2342	N8	2320	T2	2296	u2	1787	f4	1760	w0	1738	m7
3662	a6	3622	U9	3602	q9	2393	A5	2342	e2	2320	Z8	2295	q2	1785	K0	1759	r0	1738	y7
3658	b9	3622	K6	3602	i6	2389	B8	2341	S#	2320	h8	2294	p2	1784	I0	1759	R4	1738	M1
3658	B3	3621	U6	3602	u6	2388	b#	2341	n#	2320	t8	2292	l2	1784	U0	1757	M7	1738	Y1
3657	b6	3621	i*	3602	Q3	2388	B5	2341	N5	2320	h2	2292	x2	1783	Q0	1757	Y7	1737	m4
3654	d9	3621	u*	3601	p9	2385	D8	2339	H8	2319	z#	2291	w2	1783	b1	1757	g7	1737	y4
3654	D3	3621	Q9	3601	q6	2384	d#	2339	T8	2319	Z5	2290	r2	1782	P0	1757	G1	1736	s7
3653	c9	3621	I6	3601	P3	2384	C8	2338	T5	2319	h5	2287	m2	1780	L0	1756	g4	1736	S1
3653	d6	3620	q*	3600	p6	2384	D5	2338	Z#	2319	t5	2287	y2	1780	X0	1756	m0	1736	n1
3653	C3	3620	P9	3599	X3	2383	c#	2338	h#	2318	o8	2285	s2	1779	W0	1756	y0	1735	s4
3652	c6	3620	Q6	3599	l9	2383	C5	2338	t#	2318	O2	2282	z2	1779	d1	1756	M4	1733	z7
3650	G*	3619	p*	3599	x9	2380	E8	2338	H5	2317	o5	1844	A0	1778	R0	1756	Y4	1733	Z1
3649	e9	3619	P6	3599	L3	2379	e#	2337	O8	2316	k8	1839	B0	1778	c1	1755	S7	1733	h1
3649	E3	3618	L9	3598	w9	2379	E5	2337	f2	2316	K2	1835	D0	1776	G6	1755	n7	1733	t1
3648	N*	3618	X9	3598	l6	2375	F8	2336	o#	2315	U2	1834	C0	1775	M0	1755	N1	1732	z4
3648	e6	3617	X6	3598	x6	2375	a8	2336	O5	2315	i8	1830	E0	1775	Y0	1754	s0	1731	o1
3645	H*	3617	I*	3598	W3	2375	A2	2335	K8	2315	u8	1826	A7	1775	g0	1754	S4	1729	k1
3645	T*	3617	x*	3597	r9	2374	f#	2334	k#	2315	k5	1825	F0	1775	G4	1754	n4	1728	i1
3644	f9	3617	W9	3597	w6	2374	F5	2334	I8	2315	I2	1825	a0	1774	N7	1752	T1	1728	u1
3644	F3	3617	I6	3597	R3	2374	a5	2334	U8	2314	q8	1825	A4	1774	e1	1752	Z7	1727	q1
3644	a3	3616	w*	3596	r6	2370	b8	2334	K5	2314	i5	1821	B7	1773	S0	1752	h7	1726	p1
3643	O*	3616	R9	3594	g3	2370	B2	2333	U5	2314	u5	1820	b0	1773	n0	1752	t7	1724	l1
3643	f6	3616	W6	3594	m9	2369	b5	2333	i#	2314	Q2	1820	B4	1773	N4	1752	H1	1724	x1
3641	K*	3615	r*	3594	y9	2366	d8	2333	u#	2313	p8	1817	D7	1771	H7	1751	z0	1723	w1
3640	I*	3615	R6	3594	M3	2366	D2	2333	Q8	2313	q5	1816	d0	1771	T7	1751	Z4	1722	r1
3640	U*	3613	M9	3594	Y3	2365	c8	2333	I5	2313	P2	1816	C7	1770	T4	1751	h4	1719	m1
3639	Q*	3613	Y9	3593	m6	2365	d5	2332	q#	2312	p5	1816	D4	1770	H0	1751	t4	1719	y1
3639	b3	3613	g9	3593	y6	2365	C2	2332	P8	2311	X2	1815	c0	1770	h0	1750	o7	1717	s1
3638	P*	3613	G3	3592	s9	2364	c5	2332	Q5	2311	l8	1815	C4	1770	t0	1750	O1	1714	z1
3636	L*	3612	g6	3592	S3	2362	G#	2331	p#	2311	x8	1812	E7	1770	H4	1749	o4		
3636	X*	3612	m*	3592	n3	2361	e8	2331	P5	2311	L2	1811	e0	1769	O7	1748	k7		
3635	W*	3612	y*	3591	s6	2361	E2	2330	L8	2310	w8	1811	E4	1769	f1	1748	K1		
3635	d3	3612	M6	3589	z9	2360	N#	2330	X8	2310	l5	1807	F7	1768	o0	1747	U1		

KEY-NUMBERS COMMON TO TABLES I AND V DESCRIPTION VI

A multiple significance attaches to key-numbers which may represent two or more key-texts, and this multiple significance is the ground for considering those key-numbers as of special importance. A double significance appears in the fact that each of the numbers of Table VI represents both a pseudonymous master-key-text by consummation and a legal name key-text by juxtaposition, or certain other key-texts described below.

Certain of the numbers in the table possess an additional double significance as juxtaposed key-numbers due to the fact that they may represent two different juxtaposed legal name key-texts. This is made possible by two facts: (1) that the number 23 may represent the abbreviation FR, and its reverse, 32, the name ANNE, and (2) that the number 46 may represent either the name ALBANS or the name COOKE. The possibility indicated in (1) of identifying Bacon's own name with that of his mother may be understood as Bacon's reason for signing his name almost invariably with the abbreviation FR.

Certain of the numbers in the table also possess an additional multiple significance as consummated key-numbers due to the fact that they may represent two or more different forms of the Pseudonymous Master-Key by consummation.

Three of the numbers of Table VI, 3700, 3600, and 1770, possess such special significance as entitles them to detailed discussion in the following paragraphs.

The first number listed, 3700, represents the Pseudonymous Master-Key in its maximum form which contains the spellings WILLIAM, ALBANS, LADY, ANNE, COOKE, SEPULCHRE, and LITCHFIELD and complete periodic punctuation. By denulling the number 3700 we obtain the number 37, the value-sum of the key-text A+C+BACON. By both denulling and reversing the number 3700, we obtain the number 73, the value-sum of the key-word CHIMNEY, as the covering of the grave and so the ultimate mask.

The second number listed, 3600, represents the Pseudonymous Master-Key in the form containing the spellings WILLIAM, ALBANS, LADY, ANN, COOK, GRAVE, and LICHFIELD and complete periodic punctuation. By denulling the number 3600, we obtain the number 36, the value-sum of the word HOGG, a synonym of the word BACON, of which Bacon makes important use.

The last number listed, 1770, represents five different forms of the Pseudonymous Master-Key as indicated in the table. By denulling the number 1770, we obtain the number 177, the value-sum of the key-text WILLIAM SHAKESPEARE, thus identifying five different forms of the Pseudonymous Master-Key with the pseudonym itself in the same way that the Autonymous Master-Key is identified with the true name, FRANCIS BACON, by the numbers 3376 and 3367.

Table VI presents an ordered list of the multiply significant key-numbers common to Tables I and V, similar to Table IVI in its nature and arrangement. The different variations of form of initial W and of spelling

and of punctuation are indicated in the columns at the left of the table. The omission of the comma between BACON and KNIGHT in ordinary punctuation is indicated by the description—42. The omission of the final period in ordinary punctuation is indicated by the description—64. The permutations performed to obtain the juxtaposition key-numbers, the key-numbers, and the corresponding legal name juxtaposition key-texts are indicated in the columns at the right of the page. There are in all 11 different key-numbers listed in Table VI representing 45 forms of the Pseudonymous Master-Key by consummation and 12 Legal Name Key-Texts by juxtaposition besides the texts A+C+BACON, CHIMNEY, HOGG, and WILLIAM SHAKESPEARE by consummation.

In this table, the same symbols are used as in Table IVI.

KEY-NUMBERS COMMON TO TABLES I AND V TABLE VI

SPELLINGS OF THE PSEUDONYMOUS MASTER-KEY KEY# PER KEY# LEGAL NAMES

PERIODIC

W ALBANS LADY	ANNE COOKE	SEPULCHRE	LITCHFIELD	3700 D	37 A+C+	BACON
W ALBANS LADY	ANNE COOKE	SEPULCHRE	LITCHFIELD	3700 DR	73 CHIMNEY	
W ALBANS LADY	ANN COOK	GRAVE	LICHFIELD	3600 D	36 HOGG	

ORDINARY

W ALBANS LADIE	ANNE COOK	SEPULCHRE	LICHFIELD	2379 R2P	2397 FR	BACON
W ALBANS LADIE	ANNE COOK	SEPULCHRE	LITCHFIELD	2379 RT	3297 ANNE	BACON
W ALBANS LADY	ANN COOK	SEPULCHRE	LICHFIELD	2364 RT	3246 ANNE	COOKE
W ALBANS LADY	ANN COOK	SEPULCHRE	LICHFIELD	2364 R2P	2346 FR	ALBANS
W ALBANS LADIE	ANNE COOK	GRAVE	LITCHFIELD	2346 I	2346 FR	ALBANS
W ALBAN LADY	ANN COOK	SEPULCHRE	LICHFIELD	2346 R1P	3246 ANNE	COOKE
W ALBANS LADY	ANNE COOK	SEPULCHRE	LICHFIELD -42	2346		
W ALBANS LADY	ANNE COOKE	SEPULCHRE	LITCHFIELD -42	2346		
W ALBANS LADIE	ANN COOK	GRAVE	LITCHFIELD	2341 R1P	3241 ANNE	COOK
W ALBANS LADY	ANNE COOKE	GRAVE	LICHFIELD	2341		
W ALBANS LADY	ANNE COOKE	GRAVE	LITCHFIELD	2341		
W ALBANS LADY	ANN COOK	SEPULCHRE	LICHFIELD -42	2341		
W ALBANS LADY	ANN COOK	SEPULCHRE	LITCHFIELD -42	2341		
W ALBANS LADY	ANNE COOK	TOMB	LITCHFIELD	2333 I	2333 FR	BACON
W ALBANS LADY	ANN COOK	TOMBE	LICHFIELD	2333 RT	3233 ANNE	BACON
W ALBANS LADY	ANNE COOK	TOMB	LICHFIELD	2333		
W ALBAN LADIE	ANNE COOKE	GRAVE	LITCHFIELD	2333		
W ALBAN LADIE	ANN COOK	SEPULCHRE	LITCHFIELD -42	2333		
W ALBAN LADIE	ANNE COOKE	SEPULCHRE	LICHFIELD -42	2333		
W ALBAN LADIE	ANNE COOKE	SEPULCHRE	LITCHFIELD -42	2333		
W ALBAN LADIE	ANN COOK	TOMB	LITCHFIELD	2329 R2P	2392 FR	ALBAN.
W ALBANS LADIE	ANNE COOK	TOMBE	LITCHFIELD	2329		
W ALBANS LADIE	ANNE COOKE	TOMB	LITCHFIELD	2329		
W ALBANS LADIE	ANNE COOK	TOMBE	LICHFIELD	2329		
W ALBANS LADIE	ANNE COOKE	TOMB	LICHFIELD	2329		
W ALBANS LADIE	ANN COOK	SEPULCHRE	LITCHFIELD -64	2329		
W ALBANS LADY	ANNE COOKE	SEPULCHRE	LICHFIELD -64	2329		
W ALBANS LADY	ANNE COOKE	SEPULCHRE	LITCHFIELD -64	2329		
W ALBANS LADY	ANN COOK	TOMB	LICHFIELD	2328 I	2328 FR	ALBAN
W ALBAN LADIE	ANNE COOK	GRAVE	LITCHFIELD	2328		
W ALBANS LADY	ANN COOK	TOMB	LITCHFIELD	2328		
W ALBAN LADY	ANNE COOK	SEPULCHRE	LICHFIELD -42	2328		
W ALBAN LADY	ANNE COOK	SEPULCHRE	LITCHFIELD -42	2328		
W ALBAN LADIE	ANNE COOKE	GRAVE	LICHFIELD	2314 RT	3241 ANNE	COOK
W ALBANS LADY	ANN COOK	TOMBE	LICHFIELD	2314		
W ALBANS LADY	ANNE COOK	TOMB	LICHFIELD	2314		
W ALBAN LADIE	ANNE COOKE	GRAVE	LITCHFIELD	2314		
W ALBAN LADIE	ANN COOK	SEPULCHRE	LICHFIELD -42	2314		
W ALBAN LADIE	ANN COOK	SEPULCHRE	LITCHFIELD -42	2314		
W ALBAN LADY	ANNE COOKE	SEPULCHRE	LICHFIELD -42	2314		

NO PUNCTUATION

W ALBANS LADY	ANNE COOKE	TOMB	LITCHFIELD	1770 D	177	
W ALBANS LADIE	ANN COOK	TOMB	LITCHFIELD	1770	WILLIAM +SHAKESPEARE	
W ALBANS LADY	ANNE COOK	TOMBE	LICHFIELD	1770		
W ALBANS LADY	ANNE COOKE	TOMB	LICHFIELD	1770		
W ALBANS LADY	ANNE COOK	TOMBE	LITCHFIELD	1770		

ALL THE KEY-NUMBERS OF TABLES IV₁ AND V₁ DESCRIPTION IV₁V₁

Table IV₁ shows Autonymous Master Consummation Key-Numbers that are identical with numbers that represent the following legal name juxtaposition key-texts: combinations of F, FR, or FRANCIS and of ANN, ANNA, or ANNE with BACON; combinations of FR with ALBAN or ALBANS; combinations of ANNE with COOK or COOKE; and a combination of COOK with BACON.

Table V₁ shows Pseudonymous Master Consummation Key-Numbers that are identical with numbers that represent the following legal name juxtaposition key-texts: combinations of FR with BACON or ALBAN or ALBANS; and combinations of ANNE with BACON or COOK or COOKE.

Table V₁ also shows in the two key-texts represented by its maximum number two forms of mask used by Bacon, the name of his mother whose body covers his body, and the word CHIMNEY, the chimney in the Chapter House at Lichfield covering the grave which contains his body. In the word HOGG, represented by the second number of Table V₁ appears a form of mask of which Bacon makes constant use. In the pseudonym WILLIAM SHAKESPEARE, represented by the minimum number of Table V₁ appears the pseudonym used by Bacon during his life.

The key-texts A C BACON, CHIMNEY, HOGG, and WILLIAM SHAKESPEARE, and the key-texts formed by the juxtapositions of the legal names above mentioned which are represented by key-numbers which also represent forms of the Autonymous Master-Key and of the Pseudonymous Master-Key, are listed in Table IV₁V₁, the key-texts in the middle column, the corresponding Autonymous Master-Key numbers in order at the left, and the corresponding Pseudonymous Master-Key numbers in order at the right.

ALL THE KEY-NUMBERS OF TABLES IV₁ AND VI
TABLE IV₁VI

KEY-TEXTS

BY JUXTAPOSITION

AMK#	A+C+BACON or CHIMNEY HOGG		PMK#
3376	FRANCIS	BACON	3700
3367	FRANCIS	BACON	3600
3329	ANNA.	BACON	
3319	ANN.	BACON	
3314	COOK	BACON	
3307	F.	BACON	
3297	{ FR } { ANNE }	BACON.	
3292	FR	ALBAN.	
3282	FR	ALBAN	
3279	{ FR } { ANNE }	BACON.	2379
— {	{ FR	ALBANS }	{ 2364
3246 }	{ ANNE	COOKE }	{ 2346
3241	ANNE	COOK	2341
3233	{ FR } { ANNE }	BACON	2333
3229	FR	ALBAN.	2329
3228	FR	ALBAN	2328
3214	ANNE	COOK	2314
1997 }	ANN.	BACON.	
1979 }			
	WILLIAM+SHAKESPEARE		1770

SIGNATURE, OFFICIAL, MATERNAL, AND BURIAL KEYS
DESCRIPTION VI

The value-sum of the key-text F BACON with no punctuation is 39, of FR BACON is 56, of FRANCIS BACON is 100, of F VERULAM is 92, of FR VERULAM is 109, of FRANCIS VERULAM is 153.

The information in the above paragraph is given in the first line of Table VI. Similar information for other forms of the Signature Key, and for various forms of the Official, Maternal, and Burial Keys as indicated by the combinations of the words and names at the left of each section with the words and names at the top of each section, is given in the remaining forty-three lines of the table. The words BACON and VERULAM and the spellings ALBAN and ALBANS divide the upper portion of the table into two vertical sections of three columns each headed by the abbreviations, F and FR and the name FRANCIS. The alternative spellings of ALBAN or ALBANS, LADIE or LADY, and LICHFIELD or LITCHFIELD divide the lower portion of the table into two vertical sections of three columns each headed by the abbreviations NO. ORD. and PER., indicating the use of no punctuation, ordinary punctuation, and periodic punctuation respectively.

The individual lines of the table are indicated in order by the letters of the alphabet, small and capital, and the columns by the digits from 1 to 6 inclusive. The table is followed by an ordered list of its numbers, each number being followed by a letter and a digit indicating its position in the table, the letter indicating the line and the digit the column in which the number occurs. Thus, the number 1933, the first in the ordered list, is followed by the symbol E6, whence the number may be found in line E, column 6, of Table VI, as the value-sum of the key-text SIR . FRANCIS . BACON . KNIGHT . BARON . VERULAM . OF . VERULAM . VISCOUNT . SAINT . ALBANS . LORD . HIGH . CHANCELLOR . OF . ENGLAND..

SIGNATURE, OFFICIAL, MATERNAL, AND BURIAL KEYS

TABLE VI

FORM OF TITLE	NUMBER OF PERIODS	1	2	3	4	5	6	
		F	BACON FR FRANCIS	F	VERULAM FR FRANCIS			
	0	39	56	100	92	109	153	a
	1	103	120	164	156	173	217	b
	2	167	184	228	220	237	281	c
			ALBAN			ALBANS		
		F	FR FRANCIS	F	FR FRANCIS			
	0	34	51	95	52	69	113	d
	1	98	115	159	116	133	177	e
	2	162	179	223	180	197	241	f
S	0	52	69	113	70	87	131	g
S	1	116	133	177	134	151	195	h
S	2	180	197	241	198	215	259	i
S	3	244	261	305	262	279	323	k
ST	0	71	88	132	89	106	150	l
ST	1	135	152	196	153	170	214	m
ST	2	199	216	260	217	234	278	n
ST	3	263	280	324	281	298	342	o
SAINT	0	94	111	155	112	129	173	p
SAINT	1	158	175	219	176	193	237	q
SAINT	2	222	239	283	240	257	301	r
SAINT	3	286	303	347	304	321	365	s
BARON VERULAM OF VERULAM VISCOUNT SAINT								
			ALBAN			ALBANS		
		NO.	ORD.	PER.	NO.	ORD.	PER.	
SIR FRANCIS BACON KNIGHT		653	843	1357	671	861	1375	A
FRANCIS BACON KNIGHT		609	799	1249	627	817	1267	B
SIR FRANCIS BACON		587	735	1227	605	753	1245	C
FRANCIS BACON		543	691	1119	561	709	1137	D
For OFFICIAL KEY Add LORD		HIGH	CHANCELLOR	OF ENGLAND		to Above		
SIR FRANCIS BACON KNIGHT		891	1123	1915	909	1141	1933	E
FRANCIS BACON KNIGHT		847	1079	1807	865	1097	1825	F
SIR FRANCIS BACON		825	1015	1785	843	1033	1803	G
FRANCIS BACON		781	971	1677	799	989	1695	H
						BACON		
		NO.	ORD.	PER.	NO.	ORD.	PER.	
MATERNAL KEY								
ANNE COOKE		78	142	206	111	175	303	I
ANNE COOK		73	137	201	106	170	298	J
ANN COOK		68	132	196	101	165	293	K
ANNE		32	96	96	65	129	193	L
ANN		27	91	91	60	124	188	M
			LADIE			LADY		
ANNE COOKE BACON		141	205	397	150	214	406	N
ANNE COOK BACON		136	200	392	145	209	401	O
ANN COOK BACON		131	195	387	140	204	396	P
ANNE BACON		95	159	287	104	168	296	Q
ANN BACON		90	154	282	99	163	291	R
ANNE		62	126	190	71	135	199	S
ANN		57	121	185	66	130	194	T
	BACON	63	127	191	72	136	200	U
CHIMNEY CHAPTER HOUSE STAFFORDSHIRE ENGLAND								
BURIAL KEY			LICHFIELD		LITCHFIELD			
		NO.	ORD.	PER.	NO.	ORD.	PER.	
SEPULCHRE		468	700	852	487	719	871	V
TOMBE		570	844	1018	589	863	1037	W
GRAVE		520	794	968	539	813	987	X
TOMB		518	792	966	537	811	985	Y
		515	789	963	534	808	982	Z

SIGNATURE, OFFICIAL, MATERNAL, AND BURIAL KEYS

LOCATION LIST VI

1933 E6	817 B5	323 k6	214 m6	159 e3	109 a5
1915 E3	813 X5	321 s5	214 N5	159 Q2	106 l5
1825 F6	811 Y5	305 k3	209 O5	158 q1	106 J4
1807 F3	808 Z5	304 s4	206 I3	156 b4	104 Q4
1803 G6	799 H4	303 s2	205 N2	155 p3	103 b1
1785 G3	799 B2	303 l6	204 P5	154 R2	101 K4
1695 H6	794 X2	301 r6	201 J3	153 a6	100 a3
1677 H3	792 Y2	298 o5	200 U6	153 m4	99 R4
1375 A6	789 Z2	298 J6	200 O2	152 m2	98 e1
1357 A3	781 H1	296 Q6	199 n1	151 h5	96 L2
1267 B6	753 C5	293 K6	199 S6	150 l6	96 L3
1249 B3	735 C2	291 R6	198 i4	150 N4	95 d3
1245 C6	719 V5	287 Q3	197 f5	145 O4	95 Q1
1227 C3	709 D5	286 s1	197 i2	142 I2	94 p1
1141 E5	700 V2	283 r3	196 m3	141 N1	92 a4
1137 D6	691 D2	282 R3	196 K3	140 P4	91 M2
1123 E2	671 A4	281 c6	195 h6	137 J2	91 M3
1119 D3	653 A1	281 o4	195 P2	136 U5	90 R1
1097 F5	627 B4	280 o2	194 T6	136 O1	89 I4
1079 F2	609 B1	279 k5	193 q5	135 m1	88 l2
1037 W6	605 C4	278 n6	193 L6	135 S5	87 g5
1033 G5	589 W4	263 o1	191 U3	134 h4	78 I1
1018 W3	587 C1	262 k4	190 S3	133 e5	73 J1
1015 G2	570 W1	261 k2	188 M6	133 h2	72 U4
989 H5	561 D4	260 n3	185 T3	132 l3	71 l1
987 X6	543 D1	259 i6	184 c2	132 K2	71 S4
985 Y6	539 X4	257 r5	180 f4	131 g6	70 g4
982 Z6	537 Y4	244 k1	180 i1	131 P1	69 g2
971 H2	534 Z4	241 f6	179 f2	130 T5	69 d5
968 X3	520 X1	241 i3	177 h3	129 p5	68 K1
966 Y3	518 Y1	240 r4	177 e6	129 L5	66 T4
963 Z3	515 Z1	239 r2	176 q4	127 U2	65 L4
909 E4	487 V4	237 c5	175 I5	126 S2	63 U1
891 E1	468 V1	237 q6	175 q2	124 M5	62 S1
871 V6	406 N6	234 n5	173 p6	121 T2	60 M4
865 F4	401 O6	228 c3	173 b5	120 b2	57 T1
863 W5	397 N3	223 f3	170 m5	116 e4	56 a2
861 A5	396 P6	222 r1	170 J5	116 h1	52 d4
852 V3	392 O3	220 c4	168 Q5	115 e2	52 g1
847 F1	387 P3	219 q3	167 c1	113 d6	51 d2
844 W2	365 s6	217 b6	165 K5	113 g3	39 a1
843 G4	347 s3	217 n4	164 b3	112 p4	34 d1
843 A2	342 o6	216 n2	163 R5	111 p2	32 L1
825 G1	324 o3	215 i5	162 f1	111 I4	27 M1

INTRODUCTION TO THE DECIPHERED COUNTS

To supplement the account of the numerical key-cipher of Francis Bacon, the following pages present the detailed descriptions of about a thousand counts selected from among several thousand obtained during the experimental stage of this research. The counts shown are confined to a small, but representative, group of Baconian, Shakespearean, and modern texts, photographic reproductions of which are appended for reference, comparison and checking. The pages of text here reproduced are only described as to peculiarities which might possibly be overlooked or unknown. The extents of the sections of text, from which counts are taken, are numbered in order, and specified as to mechanical or literary unit, or limiting division hints. The counts under each extent are given the extent number followed by the letters of the alphabet in order, and specified exactly as to extent. The last line of each count description gives, by means of symbols hereinafter explained, the bases of the count with their variations, if any; the lock-number, its transformation, the key-number and its key-text.

The texts from which counts are presented are as follows: (1) Baconian: 1597 *Essayes*, 1604 *Apologie*, and 1605 *Aduancement of Learning*; (2) Shakesperian: 1623 *Folio*, Front matter, *Tempest*, *Merry Wiues of Windsor*, *First Part of King Henry the Fourth*, and *Cymbeline*; *Venus and Adonis*, *Lucrece*, *Passionate Pilgrime*, and the *Sonnets*; (3) Modern: Dean Savage's 1919 *Address on the Chapter House*, and the 1923 *Hand Guide to Lichfield Cathedral*.

The photographic reproductions of the pages of the texts from which counts have been taken appear, in the order indicated above, at the close of this chapter, and are numbered for convenience of reference.

The individual page descriptions which follow call attention only to those peculiarities which might easily escape notice, and supply such information (e.g., the letters indicated as omitted by the abbreviations of proper names) as might be unknown to the general reader. The letters omitted in the abbreviated forms of the speakers' names in Shakespeare's plays are sufficiently indicated either in the lists of actors' names, in the stage direc-

tions, or in the text of the speeches themselves. If there is any lack of general uniformity of spelling of a speaker's name, that spelling is used which occurs in the scene under consideration.

The extent descriptions, numbered in order for each section of text, specify the mechanical or literary unit of text, or the division hints that bound the portion of text, on which the counts of that extent are based.

The counts under each extent, lettered in order, are specified exactly as to extent, as to the inclusion or exclusion of division hints, terminal or interior, as to the kinds of text included, and as to the inclusion or exclusion of numerals or other special forms.

SYMBOLS

The part of the description of each count that deals with the bases and their variations is expressed in symbols many of which are the initial letters of the words connoted. Thus, the inclusion of letters, omitted letters, or punctuation, is indicated by the letters L, O, or P, respectively; the inclusion of numerals or decorations by symbols which indicate the form in which they are to be taken.

Additional symbols following the L which indicates letters, may be:

VV: Each double v and crossed v formed w is counted as two v's.

&: Each & is read *et* instead of *and*.

Rom: (Ital:) Only Roman (Italic) letters are counted.

Eng: (Lat:) Only English (Latin) words are counted.

UC: (LC:) Only upper (lower) case letters are counted.

Additional symbols following the O which indicates omitted letters, may be A: (C:, E:) Only letters indicated as omitted by abbreviation (contraction, elision) are counted.

Subsequent letters in this part of the description indicate the variant spelling of omitted letters used, as *sha* or *wi* for the letters omitted from *shall* or *will* as indicated by the sign 'll.

If the omitted letters are numerous, the number which follows O, A, C or E indicates the value-sum of the omitted letters which has been used.

A number following a + sign following the O that indicates omitted letters indicates the value-sum of additional omitted letters included in the count due to the use of an alternative spelling, or spellings, that raises the value-sum of the omitted letters above normal (usually minimum) amount.

Additional symbols following the P which indicates punctuation, may be:

;-: Each ; is counted as including a hyphen.

L.: Each period in Latin text is counted as a punctum.

~: Each ~ is counted as a tilde.

¶ = p, pm, or ps: Each ¶ is counted as a paragraph, paragraph mark, or paragraph sign.

pe, me or se: The words are spelled *paragraphe*, *marke*, or *signe*.

- i Each ¶ is counted as including a hyphen.
- 's and ¶'s: Though grouped with punctuation marks for convenience of treatment, ~ 's and ¶'s are not considered as punctuation marks, and so are not included in counts unless so indicated.
- q or i, m or p: Each ? is counted as a *question* or *interrogation*, *mark* or *point*.
 - Each ? is counted as including a hyphen.
 - e Each ? *mark* or *point* is spelled with a final *e*.
- !m or !p: Each ! is counted as an *exclamation mark* or *point*.
 - Each ! is counted as including a hyphen.
 - e Each ! *mark* or *point* is spelled with a final *e*.
- “-m Each “ is counted as *quotation hyphen mark*.
 - “me Each “ *mark* is spelled with a final *e*.
 - “me or “mes: Each “ *mark* is spelled *marks* or *markes*.

If present and not otherwise specified, the symbols ?, !, or “ are to be taken as *question mark*, *exclamation mark*, or *quotation mark* respectively.

A numeral preceding any of these symbols indicates the number of times the form is taken as occurring.

NUMERALS

The symbols used to indicate the forms of numerals are as follows:

DaD, NaN, DN, NN: The counts of numerals are based on taking them digits as digits, number as number, digit names, number names, respectively.

DaDI, NaNI, DNI, NNI: The counts of arabic numerals in which the numeral 1 is indicated by the letter I are made as in the preceding paragraph except that the I is given its value as a letter which is 9.

DaL: The i's and o's only of arabic numerals are counted, and as letters of the alphabet, i. e., i = 9, and o = 14.

NuNu, NuN, LaL: The counts of roman numerals are based on taking them numerals as numerals, numeral names, letters as letters, respectively.

NNi: Numerals as NN are spelled with *twentie*, *thirtie*, etc., instead of with *twenty*, *thirty*, etc.

NN&: Numerals as NN are considered as including *and*.

NN-: Numerals as NN are considered as hyphenated.

DNe or NNe: The name of one of the symbols 4 or 6 or 13, 14, etc., is spelled *foure* or *sixe* or *thirteene*, *fourteene*, etc., respectively, each time it occurs in the text.

DNee or Nnee: The names of two of the symbols 4 or 6 or 13, 14, etc., is spelled with a final *e* each time it occurs in the text.

DECORATIONS

The lower case letters, *c*, *e*, *a*, *u*, *l*, *r*, *b*, indicate the inclusion in a count of a *cut*, *engraving*, *sculptura*, *sculptura*, *line*, *rule*, *border*, respectively; a numeral preceding any of these letters indicating the number of times that name of that decoration is counted.

TRANSFORMATIONS

The remaining right hand portion of the last line of each count description contains in order the lock-number resulting from the count, the description of the operations required to transform the lock-number into the key-number, the key-number, and the key-text which it represents.

To indicate the operations by which lock-numbers may be transformed into key-numbers, the following symbols are used:

$\times 2$, or $\div 2$: Multiply, or divide, the lock-number by 2.

In general, any number immediately following a $\times$ or $\div$ sign, indicates multiplication or division by that number.

D: Denull, that is, remove one or more zeros from the lock-number.

R: Reverse the order of the digits of the lock-number.

R1P, or R2P: Reverse the order of the digits of the first, or second part of the lock-number.

T: Transpose the parts of the lock-number.

I: Read the lock-number identically.

When two, or more, of these symbols appear, the operations are to be performed in the order indicated by the order of the symbols, the result of each operation becoming in turn the subject of the next operation. Thus, the lock-number 32016, when followed by the symbols $\times 2$ R1PT, is multiplied by 2 to obtain 64032, which is denulled to obtain 6432, whose first part is reversed to obtain 4632, whose parts are transposed to obtain 3246, the key-number which represents by juxtaposition the key-text ANNE COOKE, the maiden name of Francis Bacon's mother.

TEXTUAL PECULIARITIES

In the 1597 edition of Bacon's *Essayes*, on the first page of the *Epistle Dedicatorie*, M. connotes the omitted letters ASTER, on the third page, 30. may or may not connote the omitted letters TH if 30 is taken as denoting *thirtie*, and FRAN. connotes the omitted letters CIS.

In the 1604 edition of Bacon's *Apologie*, on page 32, TWICKNA connotes the omitted letter M.

In the front matter of the 1623 *Folio* of Shakespeares Plays, on the *To the Reader* page, B. connotes the omitted letters EN or ENJAMIN, and I. connotes the omitted letters ONSON or OHNSON; on the title page, MR. connotes the omitted letters ASTE, ED. connotes the omitted letters WARD; the punctuation of the Latin text below the cut is three periods (or punctums) and a colon; on he two pages of the *Epistle Dedicatorie*, L. L. connotes the omitted letters ORDSHIPS or ORDSHIPPEs and H.H. connotes the omitted letters IGHNESSES; on the *Great Variety of Readers* page, PEN'ORTH connotes the omitted letters CEW; on the Digges *Memorie Poem* page, W. connotes the omitted letters ILLIAM, M. connotes the omitted letters ASTER, L. connotes the omitted letters EONARD; on account of uncertainty as to the omitted letters connoted by I.M., no counts including I.M. are based on omitted letters; on

the Actors' Names page, while the first symbol in line six is an arabic numeral 1, it may be considered as an i.

In the plays themselves, on page 41 of the *Merry Wiues of Windsor*, the mark in *truely - la*, line 50, column 1, may be taken as *dash* or *hyphen*; on page 52, M. (except in line 9, column 2) connotes the omitted letters ASTER, M., line 9, column 2, connotes the omitted letters ISTRIS, MR. connotes the omitted letters ASTE; on page 53, 'BLESSING may or may not connote the omitted word GODS, the words HIG, HAG, HOG and HING, HANG, HOG may be taken as either English or Latin, the inverted *m*, line 33, column 2, may or may not be taken as *w*; on page 54, MR. connotes the omitted letters, ASTE, and PRE'THEE connotes the omitted letter Y; on page 53, of the *First Part of King Henry the Fourth*, AN'T connotes the omitted letter I, NE'RE connotes the omitted letters V or VE, CAN'ST connotes the omitted letter E, T'WERE connotes the omitted letter I; on page 54, the inverted *u*, line 12, column 2, may or not be taken as *n*, there is a Roman *n* in *Poin*, line 46, column 2; on page 55, the mark at the end of line 15, column 2, may be taken as *dash* or *line*, the word SCORE may or may not be taken as omitted after 3., line 54, column 2; on page 56, the marks at the ends of lines 26 and 38, column 1, may each be taken as *dash* or *line*; on page 993 (a mispagination for 399) of *Cymbeline*, the last printed page of the *Folio*, W connotes the omitted letters ILLIAM, ED. connotes the omitted letters WARD, and I. connotes the omitted letters OHN.

In the 1593 edition of *Venus and Adonis*, on the dedication page, in lines 4 and 13, two capital letters *I* are represented by arabic numerals 1.

In the 1594 edition of *Lucrece*, on the title page there are three periods (or punctums) with the Latin text in the second cut; on the first page of the poem, HAP'LY and UNHAP'LY each connote the omitted letters PI.

In the 1599 edition of the *Passionate Pilgrime*, on both the first and second title pages W. connotes the omitted letters ILLIAM.

In the 1609 editions of the *Sonnets*, on both the Wright and Aspley title pages, G. connotes the omitted letters EORGE, T. T. connotes the omitted letters HOMAS HORPE; on the dedication page, MR. connotes the omitted letters ASTE, T. T. connotes the omitted letters HOMAS HORPE; on account of the uncertainty of the omitted letters connoted by W.H., no counts including W.H. are based on omitted letters.

In the 1923 *Hand Guide to Lichfield Cathedral*, on page 39, the WCC (in the cut) connotes the omitted letters ILLIAM URTIS REEN.

In the 1919 edition of Dean Savage's *Address on the Chapter House*, on the title page, the sign at the end of line 2 is a hyphen, LOMAX's may or may not be taken as connoting the omitted letter E, H.E. connotes the omitted letters ENRY DWIN, D.D. connotes the omitted letters OCTOR IUNITATIS, F.H. connotes the omitted letters RANCIS ENRY, and E. connotes the omitted letters DWARD; on page 1, the parenthetical text (*or, outer*) does not appear in the Biblical original; EZEK. connotes the omitted letters IEL.

DECIPHERED COUNTS : MISCELLANEOUS

1597 ESSAYES

1. Division hints: F of OF, line 3, title page, and BACON, line 1, first page of Epistle Dedicatorie.
 - 1a. From F, inclusive, to BACON, including date.

L	O	P	NaN	3367	T	6733	FRANCIS BACON
---	---	---	-----	------	---	------	---------------
 - 1b. From F, inclusive, to BACON, including date.

L	P	NaN	2c	3391	T	9133	ANN. BACON
---	---	-----	----	------	---	------	------------
2. Division hints: A of ESSAYES, line 1, title page, and BACON, line 1, first page of Epistle Dedicatorie.
 - 2a. From A, inclusive, through BACON, including date.

L		NaN	2c	3367	T	6733	FRANCIS BACON
---	--	-----	----	------	---	------	---------------
 - 2b. From A, exclusive, through BACON, including date.

L	O		DNI	2c	1979	RT	9197	ANN. BACON.
---	---	--	-----	----	------	----	------	-------------
 - 2c. From A, inclusive, through BACON, including date.

L			2c	1770	D	177	WILLIAM+SHAKESPEARE
---	--	--	----	------	---	-----	---------------------
3. Division hints: F of OF, line 3, title page, and BACON, last line, third page of Epistle Dedicatorie.
 - 3a. From F, exclusive, through BACON, including page titles.

L			3c	17700	D	177	WILLIAM+SHAKESPEARE
---	--	--	----	-------	---	-----	---------------------
 - 3b. From F, exclusive, to BACON, including page titles, turn-over words, and dates.

L	OC	P	NN	3e	23064	DRT	3246	ANNE COOKE
---	----	---	----	----	-------	-----	------	------------
 - 3c. From F, inclusive, to BACON, including page titles, turn-over words, and dates.

L	OA	P	NN&	3c	23033	DRT	3233	ANNE BACON
---	----	---	-----	----	-------	-----	------	------------
4. Division hints: A of ESSAYES, line 1, title page, and BACON, last line, third page of Epistle Dedicatorie.
 - 4a. From A, exclusive, through BACON, including date.

L	OC	P	NN	3c	23014	DRT	3241	ANNE COOK
---	----	---	----	----	-------	-----	------	-----------
5. Division hints: BACON, line 1, first page, and FRAN, last line, third page of Epistle Dedicatorie.
 - 5a. From BACON, inclusive, to FRAN, including dates and page titles.

L		NN&	16700	D	167	SHAKESPEARE.
---	--	-----	-------	---	-----	--------------
 - 5b. From BACON, inclusive, to FRAN, including dates and page titles.

L		NN	1e	16774	T	74167	WILLIAM SHAKESPEARE.
---	--	----	----	-------	---	-------	----------------------
 - 5c. From BACON, inclusive, through FRAN, including dates, page titles, turn-over words, and printer's signature.

L	OAC	NN	16880	X2DR	6733	FRANCIS BACON
---	-----	----	-------	------	------	---------------
 - 5d. From BACON, exclusive, to FRAN, including printer's signature.

L	OC		1c	16023	X2D	3246	ANNE COOKE
---	----	--	----	-------	-----	------	------------
 - 5e. From BACON, exclusive, to FRAN.

L	OC	P	19640	DRT	9146	ANN. COOKE
---	----	---	-------	-----	------	------------
 - 5f. From BACON, inclusive, to PERIOD FRAN, including turn-over words.

L	OC	P	19790	DRT	9197	ANN. BACON.
---	----	---	-------	-----	------	-------------
6. Division hints: BACON, line 1, and F of OF, line 11, first page of Epistle Dedicatorie.
 - 6a. From BACON, exclusive, through F.

L	Rom		1979	RT	9197	ANN. BACON.
---	-----	--	------	----	------	-------------
7. Division hints: BACON, line 1, and A of printer's signature, first page of Epistle Dedicatorie.
 - 7a. From BACON, exclusive, through A3.

L	O	NaN	1e	3332	T	3233	ANNE BACON
---	---	-----	----	------	---	------	------------

	7b.	From BACON, exclusive, through A3, including turn-over word.					
L	O	NaN	1e	3396	T	9633	ANNE. BACON
	7c.	From BACON, exclusive, through A3.					
L		NaN	1e	3319	R	9133	ANN. BACON
	7d.	From BACON, exclusive, through A3, including turn-over word.					
L	O	NaN	1c	3346	T	4633	COOKE BACON
	7e.	From BACON, inclusive, through A, including turn-over word.					
L	O	NaN	1c	3376	R	6733	FRANCIS BACON
	8.	Division hints: F of PREFERRED, line 3, and BACON, last line, third page of Epistle Dedicatorie.					
	8a.	From F, inclusive, to BACON.					
L	Rom	P	NaN	6914	RT	9641	ANNE. COOK
	9.	Division hints: A of SMALL, line 1, and BACON, last line, third page of Epistle Dedicatorie.					
	9a.	From A, exclusive, through BACON.					
L	O	P	DaD	6733	I	6733	FRANCIS BACON
	9b.	From A, exclusive, through BACON PERIOD.					
L	O	P	DaD	6797	I	6797	FRANCIS BACON.

1604 APOLOGIE

	1.	Division hints: BACON, title page, and ANN of CANNOT, line 8, page 5.					
	1a.	From BACON, exclusive, to ANN.					
L		P		4691	T	9146	ANN. COOKE
	1b.	From BACON, exclusive, to ANN, including date.					
L	Rom		NNee	3e	3367	T	6733 FRANCIS BACON
	1c.	From BACON, inclusive, through ANN, including date and page number.					
L	Rom	W	DNee	3e	3332	T	3233 ANNE BACON
	2.	Division hints: BACON, second line, and F of FOUR in date.					
	2a.	From BACON, inclusive, through F.					
L		P	DN	1c	3367	T	6733 FRANCIS BACON
	3.	Title page.					
	3a.	Including date.					
L	W		DaD	1e	2741	I	2741 ANN COOK
	3b.	Excluding date and period.					
L		P		1c	3367	T	6733 FRANCIS BACON
	3c.	Including date, but excluding period.					
L		P	DaL	1c	3376	R	6733 FRANCIS BACON
	3d.	Including date and period.					
L	Rom	W	P	NN	1c	3332	T 3233 ANNE BACON
	4.	Page 32.					
	4a.	Including page number.					
L		P	NNi-		7633	RT	6733 FRANCIS BACON
	4b.	Including page number and turn-over word.					
L	O	P ; -	NN-		7923	R	3297 ANNE BACON.
	5.	Page 33.					
	5a.	Including page number and printer's signature.					
L		P	DaD		7633	RT	6733 FRANCIS BACON
	5b.	Including page number.					
L	O	P ; -	NN		7977	R	7797 NICHOLAS BACON.
	5c.	Including page number and printer's signature.					
L	O	P ; -	NNi		7923	R	3297 ANNE BACON.
	6.	Division hints: Page numbers 32 and 33.					
	6a.	From 32, exclusive, through 33.					
L		P	NNi-		7633	RT	6733 FRANCIS BACON
	6b.	From 32, inclusive, to 33.					
L		P	NNi-		7633	RT	6733 FRANCIS BACON
	6c.	From 32, exclusive, through 33.					
L	Rom		P ; -	NNi-	7633	RT	6733 FRANCIS BACON
	6d.	From 32, inclusive, to 33.					
L	Rom		P ; -	NNi-	7633	RT	6733 FRANCIS BACON
	6e.	From 32, inclusive, through 33.					
L	O	P ; -	NN		7923	R	3297 ANNE BACON.
	6f.	From 32, inclusive, through 33.					
L	O	P ; -	NN-		7923	R	3297 ANNE BACON.
	6g.	From 32, exclusive, through 33, including turn-over word.					
L	O	P ; -	NN-		7923	R	3297 ANNE BACON.
	6h.	From 32, inclusive, to 33, including turn-over word.					
L	O	P ; -	NN-		7923	R	3297 ANNE BACON.
	6i.	From 32, inclusive, through 33, including turn-over word.					
L	O		NNi		6472	R	2746 ANN COOKE

- 6j. From 32, exclusive, through 33, including turn-over word.
L P NNi- 7710 DR 177 WILLIAM+SHAKESPEARE
- 6k. From 32, inclusive, to 33, including turn-over word.
L P NNi- 7710 DR 177 WILLIAM+SHAKESPEARE
- 6l. From 32, exclusive, through 33, including turn-over word.
L Rom P ; - NNi- 7710 DR 177 WILLIAM+SHAKESPEARE
- 6m. From 32, inclusive, to 33, including turn-over word.
L Rom P ; - NNi- 7710 DR 177 WILLIAM+SHAKESPEARE
7. Division hints: R of THREE in page number name and C, printer's signature, page 33.
7a. From R, inclusive, to C.
L excl. & P NN 7633 RT 6733 FRANCIS BACON
- 7b. From R, exclusive, through C.
L excl. & P NN 7679 RT 6797 FRANCIS BACON.
8. Division hints: Page number, 33, and RC, last two letters of page 33.
8a. From 33, inclusive, through RC.
L O P ; - NNi 7923 R 3297 ANNE BACON.
9. Division hints: C of CILEMENT, first line, and R of HER, last line, page 33.
9a. From C, exclusive, through R.
L O P 7633 RT 6733 FRANCIS BACON
10. Division hints: POET, line 18, page 32, and MYSELF, line 9, page 33.
10a. From POET, exclusive, to MYSELF, including turn-over word and page number.
L NaN 3376 R 6733 FRANCIS BACON
- 10b. From POET, inclusive, to SELF, including page number.
L O DaD 3372 R 2733 ANN BACON
- 10c. From POET, exclusive, to SELF, including page number.
L O DaD 3319 R 9133 ANN. BACON
11. Division hints: SONNET, line 19, page 32, and MYSELF, line 9, page 33.
11a. From SONNET, inclusive, through MYSELF, including turn-over word and page number.
L NaN 3376 R 6733 FRANCIS BACON
- 11b. From SONNET, inclusive, to SELF, including page number.
L excl. & DN 3323 R 3233 ANNE BACON
- 11c. From SONNET, exclusive, to SELF, including page number.
L excl. & DN 3241 I 3241 ANNE COOK
12. Division hints: HENRY THE FOURTH, line 6, and AUTHOR, line 17, page 36.
12a. From HENRY THE FOURTH, exclusive, to AUTHOR.
L 3297 I 3297 ANNE BACON.
- 12b. From HENRY THE FOURTH, exclusive, through AUTHOR.
L 3376 R 6733 FRANCIS BACON
13. Division hints: AUTHOR, line 17, page 36, and AUTHOR, line 6, page 37.
13a. From AUTHOR, inclusive, through AUTHOR, including page number and turn-over word.
L P DaD 3367 T 6733 FRANCIS BACON
14. Division hints: First F of page number name, and BACONS, last line, page 44.
14a. From F, inclusive, through BACON.
L excl. & P DNee 7633 RT 6733 FRANCIS BACON
15. Page 44.
15a. Including turn-over word and page number.
L P DN 7919 R 9197 ANN. BACON.
- 15b. Excluding BACON, but including page number.
L P NNi-e 7976 R 6797 FRANCIS BACON.
16. Division hints: BACONS, last line, page 44, and MISTRIS, line 17, page 45.
16a. From BACONS, inclusive, to MISTRIS.
L P ~ 6733 I 6733 FRANCIS BACON
- 16b. From BACONS, exclusive, to MISTRIS, including page number.
L O P ~ DNe 6797 I 6797 FRANCIS BACON.
- 16c. From BACON, exclusive, to MISTRIS, including page number.
L P ~ DN 6797 I 6797 FRANCIS BACON.
- 16d. From BACONS, exclusive, through MISTRIS.
L P ~ 6797 I 6797 FRANCIS BACON.
17. Division hints: S of BACONS, last line, page 44, and W of WHICH, next to last line, page 45.
17a. From S, exclusive, to SEMICOLON W, including turn-over word.
L O P 7633 RT 6733 FRANCIS BACON
- 17b. From S, exclusive, to SEMICOLON W, including page number.
L O P NaN 7633 RT 6733 FRANCIS BACON
- 17c. From S, inclusive, to SEMICOLON W, including page number.
L P ; - NN 7976 R 6797 FRANCIS BACON.
- 17d. From S, inclusive, to W, including page number and turn-over word.
L P ~ NN- 7976 R 6797 FRANCIS BACON.
18. Division hints: C of BACONS, last line, page 44, and R of THERE, next to last line, page 45.

L	18a.	From C, exclusive, through R, including page number and turn-over word.				
	P	DaD	7633	RT	6733	FRANCIS BACON
L	18b.	From C, exclusive, to R.				
	P	~	7610	DR	167	SHAKESPEARE.
L	18c.	From C, inclusive, to R, including turn-over word.				
	P		7610	DR	167	SHAKESPEARE.
L	18d.	From C, inclusive, to R, including page number.				
	P	NaN	7610	DR	167	SHAKESPEARE.
L	18e.	From C, inclusive, through R, including page number.				
	P	DN	7679	RT	6797	FRANCIS BACON.
L	18f.	From C, exclusive, to R, including page number.				
	P ;-	NN-	7969	R	9697	ANNE. BACON.
L	18g.	From C, inclusive, to R, including page number.				
	P ;-	NN-	7972	R	2797	ANN BACON.
	19.	Division hints: BACONS, last line, page 44, and A of TAKE, last line page 45.				
L	19a.	From BACON, exclusive to A.				
	O	P	7976	R	6797	FRANCIS BACON.
L	19b.	From BACON, exclusive, to A, including page number.				
	P	DaD	7972	R	2797	ANN BACON.
	20.	Division hints: ROSE, line 6, page 45, and CROSS of CROSSING, line 8, page 47.				
	20a.	From ROSE, exclusive, to CROSS, including page number.				
L	Rom	~	NNi	13133	I	13133 FRANCIS. BACON
	20b.	From ROSE, inclusive, through CROSS, including page number.				
L	Rom		NN	13179	RT	13197 FRANCIS. BACON.
	20c.	From ROSE, exclusive, to CROSS, including page number.				
L	Rom O	~	DN	13133	I	13133 FRANCIS. BACON
	20d.	From ROSE, exclusive, through CROSS, including page number and turn-over word.				
L	Rom		DN	1e	13133	I 13133 FRANCIS. BACON
	20e.	From ROSE, inclusive, through CROSS, including page number and turn-over word.				
L	Rom		DN	3e	13197	I 13197 FRANCIS. BACON.
	20f.	From ROSE, exclusive, to CROSS, including page number and turn-over word.				
L	Rom O		NNe	13133	I	13133 FRANCIS. BACON
	20g.	From ROSE, exclusive, through CROSS, including page number.				
L	Eng O	~	DaD	13179	RT	13197 FRANCIS. BACON.
L	Eng		~	13179	RT	13197 FRANCIS. BACON.

1605 ADVANCEMENT OF LEARNING

	1.	Division hints: BACON, line 3, title page, and ANNE of MANNER, line 13, page 1.				
L	1a.	From BACON, exclusive, to ANNE, including date and page number.				
	Rom		NN&e	3367	T	6733 FRANCIS BACON
L	1b.	From BACON, exclusive, through ANNE, including date.				
	Rom		NN&e	3367	T	6733 FRANCIS BACON
	1c.	From BACON, exclusive, through ANNE, including date and page number.				
L	Rom		DaNN&e	PaNaN,I=9	3376	R 6733 FRANCIS BACON
	1d.	From BACON, exclusive, to ANNE, including date and page number.				
L	Rom		NNe	1c	3391	T 9133 ANN. BACON
	1e.	From BACON, exclusive, through ANNE, including date.				
L	Rom		NNe	1c	3391	T 9133 ANN. BACON
	2.	Division hints: BACON, line 2, and ANNE of MANNER, line 13, page 1.				
L	2a.	From BACON, inclusive, through ANNE.				
		P		3327	T	2733 ANN BACON
L	2b.	From BACON, inclusive, through ANNE.				
		P		1c	3369	R 9633 ANNE. BACON
L	2c.	From BACON SEMICOLON, exclusive, through ANN.				
		P ;-		1c	3376	R 6733 FRANCIS BACON
	3.	Division hints: BACON, line 2, and F of WHEREFORE, line 23, page 1.				
L	3a.	From BACON, inclusive, to F.				
	Rom		P	7710	DR	177 WILLIAM+SHAKESPEARE
	4.	Division hints: BACON, line 2, and A of printer's signature, page 1.				
L	4a.	From BACON, inclusive, through A.				
		P		9141	I	9141 ANN. COOK
	5.	Division hints: BACON, line 3, title page, and FRANCIS, line 2, page 1.				
L	5a.	From BACON, exclusive, to FRANCIS, including date and page number.				
		DaNaN	PaNN	21	3327	T 2733 ANN BACON
L	5b.	From BACON PERIOD, exclusive to FRANCIS, including date.				
		P	NN	2379	RT	3297 ANNE BACON.
	5c.	From BACON, exclusive, to FRANCIS, including date and page number.				
L		¶=pese DaNaN	PaNaNI	3367	T	6733 FRANCIS BACON
L	5d.	From BACON, exclusive, to FRANCIS, including date.				
		¶=paragraph	NaN	21	3377	T 7733 NICHOLAS BACON

6. Division hints: FRANCIS, line 3, title page, and BACON, line 2, page 1.
- 6a. From FRANCIS, exclusive, to BACON, including date.
L NaN 3319 R 9133 ANN. BACON
- 6b. From FRANCIS, exclusive, to BACON, including date and page number.
L NaN 3396 T 9633 ANNE. BACON
- 6c. From FRANCIS, exclusive, to BACON, including date and page number.
L ¶=paragraph NN 21 2733 I 2733 ANN BACON
- 6d. From FRANCIS, inclusive, through BACON, including date.
L Rom ¶=pe se NaN 2r 3297 I 3297 ANNE BACON.
- 6e. From FRANCIS, inclusive, through BACON, including date and page number.
L P ¶=pm DaNaN PaNaNI 2r 4196 T 9641 ANNE. COOK
7. Division hints: B of BACON, line 3, title page, and F of FRANCIS, line 2, page 1.
- 7a. From B, inclusive, to F, including date and page number.
L DaNaN PaNaNI 2r 3367 T 6733 FRANCIS BACON
- 7b. From B, exclusive, to F, including date and page number.
L NaN 21 3327 T 2733 ANN BACON
- 7c. From B, exclusive, to F, including date.
L ¶=pm NaN 3372 R 2733 ANN BACON
- 7d. From B, exclusive, to F, including date.
L ¶=pe me NaN 3377 T 7733 NICHOLAS BACON
8. Division hints: F of FRANCIS, line 3, title page, and B of BACON, line 2, page 1
- 8a. From F, exclusive, through B, including date and page number.
L DaNaN PaNaNI 3391 T 9133 ANN. BACON
- 8b. From F, exclusive, to B, including date.
L P NN&e 2r 2733 I 2733 ANN BACON
- 8c. From F, inclusive, through B, including date.
L P NN&e 2r 2741 I 2741 ANN COOK
- 8d. From F, inclusive, through B, including date and page number.
L Rom ¶=pe-se NaN 3233 I 3233 ANNE BACON
- 8e. From F, exclusive, to B, including date.
L Rom ¶=pm NaN 2r 3241 I 3241 ANNE COOK
- 8f. From F, exclusive, to B, including date.
L Rom ¶=pe m NaN 2r 3246 I 3246 ANNE COOKE
9. Division hints: Beginning of title page, and FRANCIS, line 2, page 1.
- 9a. From the beginning to FRANCIS, including date.
L Rom NaN 2r 3241 I 3241 ANNE COOK
- 9b. From the beginning to FRANCIS, including date.
L Rom ¶=paragraph NaN 2r 3323 R 3233 ANNE BACON
- 9c. From the beginning to FRANCIS, including date and page number.
L Rom ¶=pe sign NaN 2r 3376 R 6733 FRANCIS BACON
- 9d. From the beginning to FRANCIS, including date and page number.
L Rom ¶=p signe NaN 2r 3376 R 6733 FRANCIS BACON
10. Division hints: W of TWOO, line 2, title page and S of FIRST, line 1, page 1.
- 10a. From W, inclusive, through S, including date.
L NaN 3367 T 6733 FRANCIS BACON
- 10b. From W, inclusive, through S, including date and page number.
L DaNaN PaNaNI 3376 R 6733 FRANCIS BACON
11. Division hints: B of BOOKES, line 2, title page, and F of FIRST, line 1, page 1.
- 11a. From B, exclusive, to F, including date.
L NaN 2r 3372 R 2733 ANN BACON
- 11b. From B, inclusive, to F, including date and page number.
L DaNaN PaNN 21 3376 R 6733 FRANCIS BACON
12. Division hints: F of OF, line 2, title page, and B of BOOKE, line 1, page 1.
- 12a. From F, inclusive, to B, including date and page number.
L NaN 2r 3367 T 6733 FRANCIS BACON
- 12b. From F, inclusive, through B, including date and page number.
L NaN 2r 3369 R 9633 ANNE. BACON
13. Division hints: W of TWOO, line 2, title page, and S of TIMES, last line, page 1.
- 13a. From W, inclusive, to S, including date.
L P;- NaN 1e 21 13133 I 13133 FRANCIS. BACON
- 13b. From W, inclusive, to S, including date and page number.
LW P;- NaN 1c 2r 13133 I 13133 FRANCIS. BACON
- 13c. From W, inclusive, through S, including date and page number.
LW P;-DaNaN Pa NaNI 1e 21 13179 RT 13197 FRANCIS. BACON.
- 13d. From W, exclusive, to S, including date and page number.
L P;-¶=pe sign NaN 1c 21 13197 I 13197 FRANCIS. BACON.
- 13e. From W, exclusive, to S, including date and page number.
L P;-¶=p signe NaN 1c 21 13197 I 13197 FRANCIS. BACON.
14. Division hints: S of BOOKES, line 2, title page, and W of WITH, last line, page 1.
- 14a. From S, exclusive, to W, including date and page number.
L P DaNaN PaNaNI 21 13133 I 13133 FRANCIS. BACON

- 14b. From S, exclusive, to W, including date and page number.
L ¶=p sign NN& 21 9697 I 9697 ANNE. BACON.
14c. From S, inclusive, to W, including date and page number.
L ¶=p sign NN 21 9697 I 9697 ANNE. BACON.
14d. From S, exclusive, to W, including date and page number.
L ¶=paragraph NN&e 1c 21 9697 I 9697 ANNE. BACON.
14e. From S, inclusive, to W, including date and page number.
L ¶=paragraph NNe 1c 21 9697 I 9697 ANNE. BACON.
14f. From S, exclusive, to W, including date and page number.
L ¶=paragraph NN&e 1c 2r 9727 T 2797 ANN BACON.

1623 FOLIO FRONT

1. Division hints: W of W. JAGGARD, last page, and SHAKESPEARE, To the Reader page.
L 1a. From W, inclusive, through SHAKESPEARE, including date.
P NNi&- 1770 D 177 WILLIAM+SHAKESPEARE
L 1b. From W, exclusive, through SHAKESPEARE, including date.
P NaN 3367 T 6733 FRANCIS BACON
L 1c. From W PERIOD, exclusive, to SHAKESPEARE, including date.
O P NaN 3233 I 3233 ANNE BACON
L 1d. From W, exclusive, to SHAKESPEARE, including date.
O P NaN 3297 I 3297 ANNE BACON.
2. Division hints: W of W. ASPLEY, last page, and SHAKESPEARE, To the Reader page.
L 2a. From W inclusive, through SHAKESPEARE, including date.
P NaN 2797 I 2797 ANN BACON.
3. Division hints: W of W. ASPLEY, last page, and SHAKESPEARES, title page.
L 3a. From W PERIOD, exclusive, through SHAKESPEARES, including date.
O=44 P ; NaN 6733 I 6733 FRANCIS BACON
L 3b. From W, exclusive, through SHAKESPEARES, including date.
O=44 P ; NaN 6797 I 6797 FRANCIS BACON.
4. Division hints: W of W. ASPLEY, last page and the end of the title page.
L 4a. From W, exclusive, to the end, including the date, but excluding the SHAKESPEARE of the To the Reader page and the WILLIAM SHAKESPEARES of the title page.
P ; NaN 9767 T 6797 FRANCIS BACON.
L 4b. From W, exclusive, to the end, including the date, but excluding the SHAKESPEARE of the To the Reader page and the WILLIAM SHAKESPEARE of the title page.
P NaN 9641 I 9641 ANNE. COOK
5. Division hints: TO THE READER and ANN of CANNOT, To the Reader page.
L 5a. From READER PERIOD, exclusive, to ANN.
P 3297 I 3297 ANNE BACON.
6. Division hints: TO THE READER and B. I., To the Reader page.
L 6a. From TO THE READER, inclusive, to B. I.
W 3246 I 3246 ANNE COOKE
L 6b. From TO THE READER, exclusive, through B. I.
W O=90 3233 I 3233 ANNE BACON
L 6c. From TO THE READER, inclusive, through B. I.
W O=134 3391 T 9133 ANN. BACON
7. Division hints: TO THE READER, To the Reader page, and WILLIAM, title page.
L 7a. From TO THE READER, exclusive, through WILLIAM.
W 3246 I 3246 ANNE COOKE
L 7b. From TO THE READER, exclusive, to WILLIAM.
O=185 3319 R 9133 ANN. BACON
L 7c. From TO THE READER, inclusive, through WILLIAM, excluding SHAKESPEARE.
O=177 3396 T 9633 ANNE. BACON
L 7d. From TO THE READER, exclusive, through WILLIAM.
W O=177 P ; 4632 T 3246 ANNE COOKE
8. Division hints: TO THE READER and SHAKESPEARES, title page.
L 8a. From TO THE READER, exclusive, through SHAKESPEARES.
W 3367 T 6733 FRANCIS BACON
L 8b. From TO THE READER, exclusive, through SHAKESPEARE.
W O=133 P ; 4691 T 9146 ANN. COOKE
L 8c. From TO THE READER, exclusive, to SHAKESPEARE.
W O=177 P ; 4632 T 3246 ANNE COOKE
L 8d. From TO THE READER, exclusive, to SHAKESPEARE.
W 3246 I 3246 ANNE COOKE
L 8e. From TO THE READER, exclusive, through SHAKESPEARES.
O=141 3367 T 6733 FRANCIS BACON
9. Division hints: TO THE READER and WILLIAM, first page of Epistle Dedicatorie.
L 9a. From TO THE READER, inclusive to WILLIAM, including date, but excluding SHAKESPEARE of To the Reader page, and Latin of title page.
O=228 NaN 6733 I 6733 FRANCIS BACON

10. Division hints: TO THE READER and SINGULAR, first page of Epistle Dedicatorie.
- L &=et NN 7633 RT 6733 FRANCIS BACON
11. Division hints: S of THIS, To the Reader page, and W of TWENTY of number name, title page.
- L 11a. From S, exclusive, to W.
P NN 1u 6797 I 6797 FRANCIS BACON.
- LW 11b. From S, inclusive, through W.
P NNe 1c 6797 I 6797 FRANCIS BACON.
12. Division hints: F of FIGURE, To the Reader page, and B of BLOUNT, title page.
- L 12a. From F, inclusive, through B.
P ;- 6423 R 3246 ANNE COOKE
- L 12b. From F, inclusive, through B.
O=228 P ;- 1e 6797 I 6797 FRANCIS BACON.
- L 12c. From F, inclusive, to B.
O=176 P 6469 R 9646 ANNE. COOKE
13. Division hints: F of FIGURE, To the Reader page, and Singular, first page of Epistle Dedicatorie.
- LW 13a. From F, exclusive, to SINGULAR, including date.
DN 7233 RT 2733 ANN BACON
- L 13b. From F, exclusive, to SINGULAR, including date.
O=316 DN 2c 7633 RT 6733 FRANCIS BACON
- LW 13c. From F, exclusive, to SINGULAR, including date.
O=324 DN 2c 7679 RT 6797 FRANCIS BACON.
- L 13d. From F, exclusive, to SINGULAR, including date.
P NNi& 9732 T 3297 ANNE BACON.
- L 13e. From F, inclusive, to SINGULAR, including date.
P NNi e 1c 9767 T 6797 FRANCIS BACON.
14. Division hints: W of WAS, line 3, and S of HIS, line 11, To the Reader page.
- L 14a. From W, exclusive, to S.
P 3327 T 2733 ANN BACON
15. Division hints: W of WAS, line 3, To the Reader page, and S of SIX of number name, title page.
- L 15a. From W, inclusive, through S.
O=228 P L. NNi 1a 6472 R 2746 ANN COOKE
16. Division hints: SHAKESPEARE and B. I., To the Reader page.
- LW 16a. From SHAKESPEARE, inclusive, to B. I.
P 3376 R 6733 FRANCIS BACON
17. Division hints: SHAKESPEARE, To the Reader page, and WILLIAM, title page.
- L 17a. From SHAKESPEARE, inclusive, to PERIOD WILLIAM, excluding B. I.
P 3367 T 6733 FRANCIS BACON
18. Division hints: SHAKESPEARE, To the Reader page, and SHAKESPEARES, title page.
- LW 18a. From SHAKESPEARE, inclusive, through SHAKESPEARES.
O=185 P ;- 4132 T 3241 ANNE COOK
19. Division hints: SHAKESPEARE, To the Reader page, and end of title page.
- L & O=228 P NaN 7679 RT 6797 FRANCIS BACON.
20. Division hints: SHAKESPEARE, To the Reader page, and WILLIAM, first page of Epistle Dedicatorie.
- 20a. From SHAKESPEARE, exclusive, to WILLIAM, including date but excluding WILLIAM SHAKESPEARES.
- L O=176 P NaN 7919 R 9197 ANN. BACON.
- L 20b. From SHAKESPEARE, exclusive, to WILLIAM, including date.
DaD 2c 4691 T 9146 ANN. COOKE
- 20c. From SHAKESPEARE, exclusive, to WILLIAM, including date.
- L O=228 P NN 6964 RT 9646 ANNE. COOKE
- 20d. From SHAKESPEARE, inclusive, through hWILLIAM, including date, but excluding WILLIAM SHAKESPEARES of title page.
- LW P NaN 7976 R 6797 FRANCIS BACON.
- 20e. From SHAKESPEARE, exclusive, to WILLIAM, including date.
- LW P NN&e 6797 I 6797 FRANCIS BACON.
- 20f. From SHAKESPEARE, inclusive, to WILLIAM, excluding title page.
- L O=228 P ;- 4132 T 3241 ANNE COOK
- 20g. From SHAKESPEARE, inclusive, to WILLIAM, including date but excluding text in cut of title page.
- L O=228 NaN 2e 6733 I 6733 FRANCIS BACON
- 20h. From SHAKESPEARE, exclusive, to WILLIAM, including date but excluding WILLIAM SHAKESPEARE of title page.
- L P NaN 1e 1a 7976 R 6797 FRANCIS BACON.

20i. From SHAKESPEARE, exclusive, to WILLIAM, including date but excluding WILLIAM SHAKESPEARES and text in cut of title page.
L O=184 P ;:- NaN 1c 1a 7633 RT 6733 FRANCIS BACON

20j. From SHAKESPEARE, exclusive, to WILLIAM, including date but excluding WILLIAM S and text in cut of title page.
L O=228 P ;:- NaN 2c 7679 RT 6797 FRANCIS BACON.

20k. From SHAKESPEARE, exclusive, to WILLIAM, including date.
LW O=176 P DN 2c 6797 I 6797 FRANCIS BACON.

20l. From SHAKESPEARE, exclusive, to WILLIAM, including date but excluding WILLIAM SHAKESPEARE of title page.
L P ;:- NaN 7923 R 3297 ANNE BACON.

20m. From SHAKESPEARE, exclusive, to WILLIAM, including date but excluding WILLIAM SHAKESPEARES of title page.
L O=176 P NNie 2c 6797 I 6797 FRANCIS BACON.

20n. From SHAKESPEARE, exclusive, to WILLIAM, excluding title page.
L O=184 P ;:- 4127 T 2741 ANN COOK

21. Division hints: SHAKESPEARE, first page, and SINGULAR, first page of Epistle Dedicatorie.

21a. From SHAKESPEARE, exclusive, through SINGULAR, including date but excluding WILLIAM SHAKESPEARES and WILLIAM.
L &=et O=272 DNI 6733 I 6733 FRANCIS BACON

22. Division hints: Title page including date.
22a.
L O=86 P 3L. NNy-e 1a 3233 I 3233 ANNE BACON

22b.
L O=86 P 3L. NNy-& 1e 3233 I 3233 ANNE BACON

22c.
L &=et P 9L. NNy- 1a 3376 R 6733 FRANCIS BACON

22d. Excluding WILLIAM.
L NaN 1e 3332 T 3233 ANNE BACON

22e. Excluding WILLIAM SHAKESPEARES.
L P NN-e 2733 I 2733 ANN BACON

22f. Excluding WILLIAM SHAKESPEARE and text in cut.
L P NaN 1e 3367 T 6733 FRANCIS BACON

22g. Excluding MR.
L &=et O=43 NaN 1c 3376 R 6733 FRANCIS BACON

22h. Excluding MR.
L NaN 1c 3327 T 2733 ANN BACON

23. Division hints: SHAKESPEARES, title page, and end of title page.

23a. From SHAKESPEARES, exclusive, to end, including date.
L P NNi&-e 1e 2741 I 2741 ANN COOK

24. Division hints: SHAKESPEARES, title page, and WILLIAM, first page of Epistle Dedicatorie.

24a. From SHAKESPEARE, exclusive, to WILLIAM, including date but excluding text in cut.
L NaN 2e 3367 T 6733 FRANCIS BACON

24b. From SHAKESPEARES, exclusive, through WILLIAM, including date but excluding text in cut.
L NaN 2c 3323 R 3233 ANNE BACON

24c. From SHAKESPEARES, exclusive, through WILLIAM, including date but excluding text in cut.
L &=et NaN 2e 3367 T 6733 FRANCIS BACON

24d. From SHAKESPEARES, exclusive, to WILLIAM.
L 1914 RT 9141 ANN. COOK

24e. From SHAKESPEARES, inclusive, through WILLIAM, including date.
L P NN&e 2c 3376 R 6733 FRANCIS BACON

24f. From SHAKESPEARES, inclusive, through WILLIAM, including date.
L P NNi&e 2c 3367 T 6733 FRANCIS BACON

24g. From SHAKESPEARES, exclusive, to WILLIAM, including date.
L P L. NN 2e 3372 R 2733 ANN BACON

24h. From SHAKESPEARE, exclusive, to WILLIAM, including date.
L P L. NN-e 2c 3367 T 6733 FRANCIS BACON

24i. From SHAKESPEARE, inclusive, through WILLIAM, including date.
L O P L. DN 2e 3396 T 9633 ANNE. BACON

24j. From SHAKESPEARES, exclusive, through WILLIAM, including date.
L NaN 2c 3323 R 3233 ANNE BACON

24k. From SHAKESPEARE, inclusive, to WILLIAM, including date.
L &=et NaN 2c 3376 R 6733 FRANCIS BACON

24l. From SHAKESPEARE, exclusive, to WILLIAM, including date.
L P L. NNi&-e 2c 3376 R 6733 FRANCIS BACON

24m. From SHAKESPEARE, inclusive, through WILLIAM, including date.
L P NNi- 3332 T 3233 ANNE BACON

25. Division hints: SHAKESPEARES, title page, and SINGULAR, first page of Epistle Dedicatorie.

25a. From SHAKESPEARE, exclusive, to SINGULAR, including date, but excluding WILLIAM.

L DaDI 3367 T 6733 FRANCIS BACON

26. Division hints: Beginning of Epistle Dedicatorie and SINGULAR, first page of Epistle Dedicatorie.

26a. From the beginning to SINGULAR.

L &=et O=96 P L. 3010 DR 103 SHAKESPEARE

27. Division hints: Beginning of text of Epistle Dedicatorie to bottom of first page.

27a. Including turn-over word, printer's signature, and date.

L DaD 7633 RT 6733 FRANCIS BACON

28. Division hints: SINGULAR, first page of the Epistle Dedicatorie, and SHAKESPEARE, line 22, second page of the Epistle Dedicatorie.

28a. From SINGULAR, exclusive, to SHAKESPEARE, including page title.

L 19790 DRT 9197 ANN. BACON.

29. Division hints: SHAKESPEARE, line 9, and ANN of CANNOT, line 15, second page of the Epistle Dedicatorie.

29a. From SHAKESPEARE, inclusive, to ANN.

L 3241 I 3241 ANNE COOKE

30. Division hints: ANN of CANNOT, line 15, second page of the Epistle Dedicatorie, and COOKE, line 19, Actors' Names page.

30a. From ANN, inclusive, through COOKE, excluding Memorie Poems.

L 3r 3e 33019 DR 9133 ANN. BACON

31. Division hints: ANN of CAN NO, line 35, of the Great Variety of Readers, and COOKE, line 19, Actors' Names page.

31a. From ANN, inclusive, to COOKE, excluding Memorie Poems.

L 1e 6797 I 6797 FRANCIS BACON.

31b. From ANN, exclusive, to COOKE, excluding Memorie Poems but including printer's signature.

L NN 6733 I 6733 FRANCIS BACON

31c. From ANN, exclusive, to COOKE, excluding Memorie Poems but including printer's signature.

L P :- NN 3r 1e 9146 I 9146 ANN. COOKE

32. Division hints: R of WORKS, line 1, and CROSSE, line 18, Actors' Names page.

32a. From R, inclusive, to CROSSE.

L 3297 I 3297 ANNE BACON.

32b. From R, inclusive, through CROSSE.

L 3372 R 2733 ANN BACON

32c. From R, inclusive, to CROSSE.

LW 11 1c 3396 T 9633 ANNE. BACON

32d. From R, inclusive, to CROSSE.

L 11 1c 3377 T 7733 NICHOLAS BACON

32e. From R, exclusive, to CROSSE.

L 1e 3372 R 2733 ANN BACON

32f. From R, exclusive, to CROSSE.

LW 1e 3391 T 9133 ANN. BACON

32g. From R, inclusive, through CROSSE.

LW 3391 T 9133 ANN. BACON

32h. From R, exclusive, to CROSSE.

LW 1c 3341 T 4133 COOK BACON

32i. From R, inclusive, through CROSS.

L 3367 T 6733 FRANCIS BACON

MERRY WIVES OF WINDSOR, p. 41

1. Division hints: ANNE, line 6, and COOKE, line 60, column 1, page 41.

1a. From ANNE, inclusive, through COOKE, including stage directions and scene title.

L OE 19064 DRT 9146 ANN. COOKE

1b. From ANNE, exclusive, through COOKE, including stage directions.

L O 19033 DRT 9133 ANN. BACON

1c. From ANNE, exclusive, through COOKE, including speakers' names, stage directions, and scene title.

L OE 19640 DRT 9146 ANN. COOKE

1d. From ANNE, inclusive, through COOKE, including speakers' names, stage directions, and scene title.

L OAC P;-ipe 32033 D 3233 ANNE BACON

1e. From ANNE, inclusive, through COOKE, including speakers' names and stage directions.

L OAC P;-i-me 32033 D 3233 ANNE BACON

1f. From ANNE, exclusive, to COOKE, including speakers' names, stage directions, and scene title.

L OA P;- ip L. 32046 D 3246 ANNE COOKE

1g. From ANNE, inclusive, to COOKE, including speakers' names, stage directions, and scene title.
L OAE P;- i-m ~ 32097 D 3297 ANNE BACON.

1h. From ANNE, exclusive, to COOKE, including speakers' names, stage directions, and scene title.
L OAE P;- ipe 32041 D 3241 ANNE COOK
1i. From ANNE, exclusive, to COOKE, including speakers' names and stage directions.
L OAE P;- i-me 32041 D 3241 ANNE COOK
1j. From ANNE, exclusive, through COOKE, including speakers' names, stage directions, and scene title.
L OAC P;- q-p 32097 D 3297 ANNE BACON.
1k. From ANNE, exclusive, through COOKE, including speakers' names, stage directions, and scene title.
L OAC P;- ip L~ 32105 I 32105 ANNE COOK.
1l. From ANNE, inclusive, to COOKE, including speakers' names, stage directions, and scene title.
L O P;- q-m ~ 32110 I 32110 ANNE COOKE.
1m. From ANNE, exclusive, to COOKE, including speakers' names and stage directions.
L OA P;- i-pe ~ 32110 I 32110 ANNE COOKE.
1n. From ANNE, exclusive, to COOKE, including speakers' names, stage directions, and scene title.
L O P;- ip ~ 32110 I 32110 ANNE COOKE.
1o. From ANNE, exclusive, to COOKE, including speakers' names, stage directions, and scene title.
L OA P;- i-me 32110 I 32110 ANNE COOKE.
1p. From ANNE, inclusive, to COOKE, including speakers' names, stage directions, and scene title.
L O P;- i-me L. 32330 D 3233 ANNE BACON
1q. From ANNE, inclusive, to COOKE, including speakers' names and stage directions.
L OEC P ip L. 30147 R 74103 WILLIAM SHAKESPEARE
1r. From ANNE, exclusive, to COOKE, including speakers' names and scene title.
L OEC P i-me 30147 R 74103 WILLIAM SHAKESPEARE
1s. From ANNE, exclusive, through COOKE, including speakers' names and scene title.
L P i-m L~ 30147 R 74103 WILLIAM SHAKESPEARE
1t. From ANNE, exclusive, to COOKE, including speakers' names and scene title.
L OEC P i-pe ~ 30147 R 74103 WILLIAM SHAKESPEARE
2. Division hints: AN, line 8, and COOKE line 60, column 1, page 41.
2a. From AN PERIOD, exclusive, to COOKE, speakers' names only.
L O P 3367 T 6733 FRANCIS BACON
2b. From AN PERIOD, exclusive, through COOKE, including speakers' names, stage directions, and scene title.
L 19064 DRT 9146 ANN. COOKE
2c. From AN.NE, exclusive, through COOKE SEMICOLON, including speakers' names and scene title.
L O P qme L. 30147 R 74103 WILLIAM SHAKESPEARE
2d. From AN, inclusive, through COOKE SEMICOLON, including speakers' names, stage directions, and scene title.
L OEC P ~ 30147 R 74103 WILLIAM SHAKESPEARE
2e. From AN PERIOD, exclusive, through COOKE, including stage directions and scene title.
L OEC P ~ 27041 D 2741 ANN COOK
2f. From AN PERIOD, exclusive, through COOKE, including scene title.
L OAC P;- 27046 D 2746 ANN COOKE
2g. From AN PERIOD, exclusive, through COOKE, including scene title.
L OA P;- 27033 D 2733 ANN BACON
3. Division hints: ANNE, line 48, and COOKE, line 60, column 1, page 41.
3a. From ANNE, inclusive, through COOKE SEMICOLON, including speakers' names, stage directions, and scene title.
L O P;- L. 6746 I 6746 FRANCIS COOKE
3b. From ANNE COLON, exclusive, to COOKE, including speakers' names and stage directions.
L O 4196 T 9641 ANNE. COOK
3c. From ANNE, inclusive, through COOKE, including speakers' names, stage directions, and scene title.
L P;- L. 6419 R 9146 ANN. COOKE
4. Division hints: AN, line 52, and COOKE, line 60, column 1, page 41.
4a. From AN, exclusive, to COOKE, including speakers' names, stage directions, and scene title.
L O P;- L. 4632 T 3246 ANNE COOKE
4b. From AN, exclusive, to COOKE, including speakers' names and stage directions.
L O P 4100 D 41 COOK

5. Division hints: COOKE, line 60, column 1, and ANNE, line 2, column 2, page 41.
- 5a. From COOKE, exclusive, to ANNE, including speakers' names and page title and number.
- L OEC P ;- 3233 I 3233 ANNE BACON
- 5b. From COOKE, inclusive, through ANNE, including speakers' names and page title and number.
- L OC P ;- 3233 I 3233 ANNE BACON
- 5c. From COOKE, inclusive, through ANNE, including speakers' names and page title and number.
- L NaN 1914 RT 9141 ANN. COOK
6. Division hints: COOKE, line 60, column 1, and ANNE, line 4, column 2, page 41.
- 6a. From COOKE, inclusive, to ANNE.
- L P 3376 R 6733 FRANCIS BACON
- 6b. From COOKE, exclusive, through ANNE, including page number.
- L P DaD 3367 T 6733 FRANCIS BACON
- 6c. From COOKE, exclusive, through ANNE.
- L OEC P 3396 T 9633 ANNE. BACON
- 6d. From COOKE, exclusive, through ANNE, including page number.
- L OE P DaDI 3396 T 9633 ANNE. BACON
- 6e. From COOKE, exclusive, to ANNE, including page number.
- L P DNI 3396 T 9633 ANNE. BACON
- 6f. From COOKE, exclusive, to ANNE, including page number.
- L OC P 3396 T 9633 ANNE. BACON
- 6g. From COOKE, exclusive, to ANNE.
- L OC P 3391 T 9133 ANN. BACON
- 6h. From COOKE, exclusive, to ANNE, including page number.
- L P DaDI 3391 T 9133 ANN. BACON
- 6i. From COOKE, exclusive, to ANNE, including page number.
- L OEC P NNI 3367 T 6733 FRANCIS BACON
- 6j. From COOKE, exclusive, to ANNE, including page number.
- L OEC P NNY 3376 R 6733 FRANCIS BACON
- 6k. From COOKE, exclusive, to ANNE, including page title and number.
- L DaL, I-9 2741 I 2741 ANN COOK
7. Division hints: ANNE of MANNERLY, line 53, and COOKE, line 60, column 1, page 41.
- 7a. From ANNE, exclusive, through COOKE, including scene title.
- L P;- L. 3372 R 2733 ANN BACON
- 7b. From ANNE, inclusive, to COOKE, including speakers' names.
- L P ;- 3241 I 3241 ANNE COOK
- 7c. From ANNE, exclusive, to COOKE, including speakers' names.
- L O P ;- 3241 I 3241 ANNE COOK
- 7d. From ANNE, inclusive, through COOKE, including speakers' names.
- L O P ;- 3319 R 9133 ANN. BACON
- 7e. From ANNE, inclusive, through COOKE SEMICOLON.
- L P ;- 3369 R 9633 ANNE. BACON
- 7f. From ANNE, exclusive, to COOKE, including stage directions and scene title.
- L Rom P L. 3391 T 9133 ANN. BACON
- 7g. From ANNE, inclusive, to COOKE, including speakers' names and stage directions.
- L Rom O P 21 3376 R 6733 FRANCIS BACON
- 7h. From ANNE, exclusive, through COOKE, including speakers' names and stage direction.
- L Rom O P 1r 3367 T 6733 FRANCIS BACON
8. Division hints: ANN of MANNERLY, line 53 and COOKE, line 60, column 1, page 41.
- 8a. From ANN, exclusive, to COOKE, including stage directions and scene title.
- L Rom P L. 3396 T 9633 ANNE. BACON
- 8b. From ANN, exclusive, to COOKE, including speakers' names and stage directions.
- L Rom P 3241 I 3241 ANNE COOK
- 8c. From ANN, exclusive, through COOKE SEMICOLON, including stage directions.
- L Rom P 3297 I 3297 ANNE BACON.
- 8d. From ANN, exclusive, through COOKE, including speakers' names and stage directions.
- L Rom O P 3319 R 9133 ANN. BACON
- 8e. From ANN, exclusive, through COOKE, including speakers' names and scene title.
- L Rom P ;- L. 3323 R 3233 ANNE BACON
- 8f. From ANN, exclusive, through COOKE SEMICOLON, including scene title.
- L Rom P ;- 3367 T 6733 FRANCIS BACON
- 8g. From ANN, exclusive, to COOKE, including speakers' names and stage directions.
- L Rom P 21 1b 3376 R 6733 FRANCIS BACON

MERRY WIVES OF WINDSOR, pp. 53, 54.

1. Division hints: MIST, line 2, and BACON, line 44, column 2, page 53.
- 1a. From MIST, inclusive, through BACON, including speakers' names.
- L w=w OE+GODS 14197 I 14197 NICHOLAS. BACON.

- 1b. From MIST, inclusive, through BACON, including speakers' names.
L Ital 3376 R 6733 FRANCIS BACON
1c. From MIST PERIOD, exclusive, to BACON, including speakers' names.
P qme 5L. 9727 T 2797 ANN BACON.
1d. From MIST PERIOD, exclusive, through BACON, including speakers' names.
L Eng w=w P ime 23790 DRT 3297 ANNE BACON.
1e. From MIST, inclusive, to BACON.
L 14072 DR 2741 ANN COOK
1f. From MIST, inclusive, through BACON.
LW 14200 DR 241 WILLIAM+SHAKESPEARE.
2. Division hints: F of FORDS, line 2, and BACON, line 44, column 2, page 53.
2a. From PERIOD F, inclusive, through BACON, including speakers' names.
P im 9777 T 7797 NICHOLAS BACON.
2b. From F, exclusive, through BACON, including speakers' names.
LW w=w OE+GODS 14133 I 14133 NICHOLAS. BACON
2c. From F, inclusive, through BACON COMMA, including speakers' names.
L Ital OE+GODS P im 13133 I 13133 FRANCIS. BACON
2d. From F, inclusive, to BACON.
L Rom P ; - qme 5L. 19079 DRT 9197 ANN. BACON.
2e. From F, inclusive, to BACON, including speakers' names.
LW w=w 14023 DR 3241 ANNE COOK
2f. From F, exclusive, through BACON, including speakers' names.
LW P q-m 3L. 24100 D 241 WILLIAM+SHAKESPEARE.
3. Division hints: WILLIAM, line 15, and BACON, line 44, column 2, page 53.
3a. From WILLIAM, inclusive, to BACON.
LW w=w 7779 RT 7797 NICHOLAS BACON.
3b. From WILLIAM, exclusive, to BACON.
L Eng incl. bad Lat W w=w 6733 I 6733 FRANCIS BACON
3c. From WILLIAM, inclusive, to BACON, including speakers' names.
L Ital 2733 I 2733 ANN BACON
3d. From WILLIAM, exclusive, to BACON, including speakers' names.
L Rom W P q-p 14069 DR 9641 ANNE. COOK
3e. From WILLIAM, exclusive, through BACON.
L W 7710 DR 177 WILLIAM+SHAKESPEARE
4. Division hints: F of OF, line 37, and BACON, line 44, column 2, page 53.
4a. From F, exclusive, through BACON, including speakers' names.
L Eng P ; - qp 3377 R 7733 NICHOLAS BACON
4b. From F, inclusive, through BACON, including speakers' names.
L Rom P i-p 2L. 3376 R 6733 FRANCIS BACON
4c. From F, exclusive, through BACON, including speakers' names.
L Rom P q-p 2L. 3327 T 2733 ANN BACON
4d. From F, inclusive, to BACON, including speakers' names.
L Rom P ime 2L. 3246 I 3246 ANNE COOKE
4e. From F, exclusive, to BACON.
L Eng incl. bad Lat P 3010 DR 103 SHAKESPEARE
5. Division hints: BACON, line 44, column 2, page 53 and F of FAREWEL, line 13, column 1, page 54.
5a. From BACON, exclusive, to F.
L W Eng 7779 RT 7797 NICHOLAS BACON.
5b. From BACON, exclusive, to COLON F.
L Ital P qme 3L. 7679 RT 6797 FRANCIS BACON.
5c. From BACON, exclusive, to F, including speakers' names.
P i-m 7972 R 2797 ANN BACON.
5d. From BACON COMMA, exclusive, to COLON F.
LW OWI P qpe 14720 DR 2741 ANN COOK
5e. From BACON, inclusive, to F, including speakers' names, turn-over word, and printer's signature.
L P 10374 T 74103 WILLIAM SHAKESPEARE
6. Division hints: ANNE, line 1, column 1, page 52, and BACON, line 44, column 2, page 53.
6a. From ANNE, exclusive, to BACON, including speakers' names, stage directions, and scene titles.
L Ital 9727 T 2797 ANN BACON.
7. Division hints: AN, line 24, column 1, page 52, and BACON, line 44, column 2, page 53.
7a. From AN, exclusive, through BACON, excluding Scene v.
L Eng W w=w OE P ime 33770 DR 7733 NICHOLAS BACON
7b. From AN, exclusive, to BACON, excluding Scene v.
L Eng w=w OE+GODS P qp 4L. 33670 DT 6733 FRANCIS BACON
7c. From AN, exclusive, to BACON, excluding Scene v.
L Eng P ; - qme 33910 DT 9133 ANN. BACON
7d. From AN, inclusive, to BACON, including speakers' names, stage directions, scene

and page titles, and numbers, but excluding Scene v.

L O	NNi	27460	D	2746	ANN COOKE
7e. From AN, inclusive, to BACON, including speakers' names, scene and page titles, and Scene v.					
L Rom	OWI	74103	I	74103	WILLIAM SHAKESPEARE
8. Division hints: F of FORD, line 55, column 1, and BACON, line 44, column 2, page 53.					
8a. From F, exclusive, to BACON, including speakers' names.					
L O	P ; - i-pe	33131	T	13133	FRANCIS. BACON
8b. From F, exclusive, to BACON, including speakers' names.					
L O	P ; - i-p	33091	DT	9133	ANN. BACON
8c. From F, exclusive, through BACON COMMA, including speakers' names.					
L O	P ; - qme	32046	D	3246	ANNE COOKE
8d. From F, exclusive, through B of BACON, including scene title.					
L O		17700	D	177	WILLIAM+SHAKESPEARE
9. Division hints: ANNE, line 45, column 1, page 52, and BACON, line 44, column 2, page 53.					
9a. From ANNE, exclusive, to BACON, including speakers' names, stage directions, scene and page titles, and Scene v.					
L Ital O		11091	T	91110	ANN. COOKE.
9b. From ANNE, exclusive, to BACON, including Scene v.					
L Ital W O		4633	I	4633	COOKE BACON
9c. From ANNE, inclusive, to BACON, including speakers' names and Scene v.					
L Ital W		6914	RT	9641	ANNE. COOK
9d. From ANNE, inclusive, to BACON, including speakers' names and Scene v.					
L Ital O		9796	T	9697	ANNE. BACON.

I HENRY IV, p. 53, ff.

1. Division hints: ANN of CANNOT, line 66, column 2, page 52, and BACON, line 51, column 1, page 53.					
1a. From ANN, exclusive, through BACON, including speakers' names and turn-over word.					
L Rom OE+13	P qm NaN	23790	DRT	3297	ANNE BACON.
1b. From ANN, inclusive, through BACON, including speakers' names.					
L Rom	P qme NaNI	23640	DRT	3246	ANNE COOKE
1c. From ANN, exclusive, to BACON, including speakers' names and page title.					
	P qpe	7279	RT	2797	ANN BACON.
1d. From ANN, exclusive, to BACON, including speakers' names, stage directions, scene and page titles.					
	P ; - ime	7633	RT	6733	FRANCIS BACON
1e. From ANN, exclusive, through BACON COMMA, including speakers' names, stage directions, and scene titles.					
	P i-p	7733	I	7733	NICHOLAS BACON
2. Division hints: BACON, line 51, column 1, page 53, and F of FOR, line 11, column 2, page 53.					
2a. From BACON, inclusive, through F.					
L Rom		6733	I	6733	FRANCIS BACON
2b. From BACON, exclusive, through F, including speakers' names, stage directions, and page title.					
L O		7972	R	2797	ANN BACON.
2c. From BACON, exclusive, to F, including speakers' names, stage directions, and page title.					
L O	DaD	7972	R	2797	ANN BACON.
2d. From BACON, inclusive, to F, including speakers' names, stage directions, and page title.					
L O+3	P q-m NaNI	13197	I	13197	FRANCIS. BACON.
3. Division hints: BACON, line 51, column 1, page 53, and FRANKLIN, line 21, column 2, page 53.					
3a. From BACON, exclusive, to FRANKLIN.					
L Rom		9633	I	9633	ANNE. BACON
3b. From BACON, inclusive, to FRANKLIN, including speakers' names.					
L Rom O	DaL	9767	T	6797	FRANCIS BACON.
4. Division hints: BACON, line 51, column 1, page 53, and NICHOLAS, line 28, column 2, page 53.					
4a. From BACON, exclusive, to NICHOLAS, including speakers' names and stage directions.					
L		13197	I	13197	FRANCIS. BACON.
4b. From BACON, inclusive, through NICHOLAS, including speakers' names and stage directions.					
L O+42		14197	I	14197	NICHOLAS. BACON.
4c. From BACON, inclusive, through NICHOLAS, including speakers' names and stage directions.					
L O+42+3		14200	DR	241	WILLIAM+SHAKESPEARE.

- 4d. From BACON, inclusive, through NICHOLAS, including speakers' names and stage directions.
L OA Ital 14072 DR 2741 ANN COOK
5. Division hints: BACON, line 51, column 1, page 53, and NICHOLAS, line 31, column 2, page 53.
- 5a. From BACON, exclusive, to NICHOLAS, speakers' names and stage directions only.
L O NaNI 1469 R 9641 ANNE. COOK
- 5b. From BACON, exclusive, to NICHOLAS, including speakers' names, stage directions, and page title.
L Ital OA Ital 1979 RT 9197 ANN. BACON.
- 5c. From BACON, inclusive, to NICHOLAS, including speakers' names with hyphens in omitted letters of GADS-HILL.
L O P 23064 DRT 3246 ANNE COOKE
- 5d. From BACON, inclusive, to NICHOLAS, including page title.
L 14133 I 14133 NICHOLAS. BACON
6. Division hints: BACON, line 51, column 1, page 53, and FRANCIS, line 58, column 2, page 55, excluding Scenes ii and iii.
- 6a. From BACON, exclusive, to FRANCIS, including speakers' names, stage directions, scene and page titles.
L O+156 3,3,53, NNI I,2, NNOrd 33091 DT 9133 ANN. BACON
- 6b. From BACON, exclusive, to FRANCIS, including speakers' names, stage directions, scene and page titles.
L O+141 3,3,53, NNI I,2, NNOrd 33076 DR 6733 FRANCIS BACON
- 6c. From BACON, inclusive, to FRANCIS, including speakers' names, stage directions, scene and page titles.
L O+99 3,3,53, NNI I,2, NNOrd 33076 DR 6733 FRANCIS BACON
- 6d. From BACON, inclusive, to FRANCIS, including speakers' names, stage directions, scene and page titles.
L O+99 3,3,53, NNI I,2, NNOrd 33067 DT 6733 FRANCIS BACON
- 6e. From BACON, inclusive, through FRANCIS, including speakers' names, stage directions, scene and page titles.
L O+89 3,3,53, NNI I,2, NNOrd 33091 DT 9133 ANN. BACON
- 6f. From BACON, inclusive, through FRANCIS, including speakers' names, stage directions, scene and page titles.
L O+94 3,3,53, NNI I,2, NNOrd 33096 DT 9633 ANNE. BACON
- 6g. From BACON, exclusive, through FRANCIS, including speakers' names, stage directions, scene and page titles, and printer's signature.
L O+89 3,3,53, NNI I,2, NNOrd 33096 DT 9633 ANNE. BACON
- 6h. From BACON, inclusive, through FRANCIS, including speakers' names, stage directions, page title, turn-over word, and printer's signature.
L O+156 3,3,53, NNI I,2, NNOrd 33131 R 13133 FRANCIS. BACON
- 6i. From BACON, inclusive, through FRANCIS, including speakers' names, stage directions, and page title.
L O+151 3,3,53, NNI I,2, NNOrd 33072 DR 2733 ANN BACON
- 6j. From BACON, inclusive, through FRANCIS, including speakers' names, stage directions, page title, and printer's signature.
L O+146 3,3,53, NNI I,2, NNOrd 33072 DR 2733 ANN BACON
- 6k. From BACON, inclusive, through FRANCIS, including speakers' names, stage directions, page title, and printer's signature.
L O+151 3,3,53, NNI I,2, NNOrd 33077 DR 7733 NICHOLAS BACON
- 6l. From BACON, inclusive, through FRANCIS, including speakers' names, stage directions, and page title.
L O+156 3,3,53, NNI I,2, NNOrd 33077 DR 7733 NICHOLAS BACON
7. Division hints: ROSE, line 40, column 1, page 53, and CROSSE, line 52, column 1, page 53.
- 7a. From ROSE, inclusive, through CROSSE, including speakers' names.
L O P q-pe NNI 6797 I 6797 FRANCIS BACON.
- 7b. From ROSE, exclusive, to CROSSE, including speakers' names.
L O P im NNOrd 6733 I 6733 FRANCIS BACON
- 7c. From ROSE, exclusive, to CROSSE, including speakers' names.
L O P q-pe NNOrd 6797 I 6797 FRANCIS BACON.
- 7d. From ROSE, inclusive, to CROSSE, including speakers' names.
L O+10P im NNOrd 6797 I 6797 FRANCIS BACON.
- 7e. From ROSE, inclusive, through CROSSE, including speakers' names.
L O P im NNI 6733 I 6733 FRANCIS BACON
8. Division hints: BACONS, line 30, column 2, page 54, and FRANCIS, line 58, column 2, page 55.
- 8a. From BACONS, inclusive, through FRANCIS, including speakers' names, stage directions, and scene titles, but excluding Scene iii.
L O 11 13133 I 13133 FRANCIS. BACON
- 8b. From BACONS, exclusive, to FRANCIS, including speakers' names, stage directions,

page title and number, but excluding Scene iii.

- L NNi 13197 I 13197 FRANCIS. BACON.
 8c. From BACONS, exclusive, to FRANCIS, speakers' names and stage directions only, including Scene iii.
 L Ital O P 7733 I 7733 NICHOLAS BACON
 8d. From BACONS, exclusive, to FRANCIS, stage directions, scene titles, page titles and numbers only, including Scene iii.
 L NaN 3241 I 3241 ANNE COOK
 9. Division hints: BACON, line 26, column 2, page 54, and FRAN line 17, column 2, page 56.
 9a. From BACON, exclusive, through FRAN, including speakers' names, but excluding Scene iii.
 L O+60 P q-pe NaN 33067 DT 6733 FRANCIS BACON
 9b. From BACON, exclusive, through FRAN, including speakers' names, but excluding Scene iii.
 L O+57 P i-m NaN 33096 DT 9633 ANNE. BACON
 9c. From BACON, inclusive, through FRAN PERIOD, including speakers' names, stage directions, scene and page titles, turn-over word, printer's signature, and Scene iii.
 L O+12 by C 76033 DRT 6733 FRANCIS BACON
 9d. From BACON, inclusive, through FRAN PERIOD, including speakers' names, stage directors, scene and page titles and numbers, printer's signature, and Scene iii.
 L O+72 NNi 76330 DRT 6733 FRANCIS BACON
 9e. From BACON, exclusive, to FRAN, including speakers' names, stage directions, scene and page titles and numbers, turn-over words, and Scene iii.
 L O+3 NaN 76033 DRT 6733 FRANCIS BACON
 9f. From BACON, inclusive, through FRAN, including speakers' names, stage directions, scene and page titles, and Scene iii.
 L O+15 DaD 76033 DRT 6733 FRANCIS BACON
 9g. From BACON, inclusive, through FRAN, including speakers' names, stage directions, scene titles, and Scene iii.
 L O+15 P 3L NaN 131790 DRT 13197 FRANCIS. BACON.
 9h. From BACON, inclusive, through FRAN, including speakers' names, stage directions, and Scene iii.
 L O P 1L 131330 D 13133 FRANCIS. BACON
 9i. From BACON, inclusive, through FRAN PERIOD, including speakers' names, and Scene iii.
 L O P ; q-m 131330 D 13133 FRANCIS. BACON
 10. Division hints: Beginning of Scene iv and FRANCIS line 58, column 2, page 55.
 10a. From Scene iv through FRANCIS, including speakers' names and scene title.
 L P NaN 4132 T 3241 ANNE COOK
 10b. From Scene iv through FRANCIS PERIOD, including speakers' names and scene title.
 L P NaN 4196 T 9641 ANNE. COOK
 10c. From Scene iv through FRANCIS, including stage directions and scene title.
 L P q-m NaN 4132 T 3241 ANNE COOK
 10d. From Scene iv through FRANCIS PERIOD, including stage directions and scene title.
 L P q-m NaN 4196 T 9641 ANNE. COOK
 10e. From Scene iv to FRANCIS.
 L Rom P im NaN 3376 R 6733 FRANCIS BACON

CYMBELINE

1. Division hints: B of CYMBELINE, page title, and F of FEASTS, line 28, column 2.
 1a. From B, exclusive, to F.
 L O + 3 9796 T 9697 ANNE. BACON.
 1b. From B, inclusive, through F.
 L 9727 T 2797 ANN BACON.
 1c. From B, exclusive, through F, including speakers' names and page number.
 L OE+3 P DaD 13179 RT 13197 FRANCIS. BACON.
 2. Division hints: B of BEGIN, line 3, column 2, and F of FINIS.
 2a. From B, exclusive, through F, including speakers' names.
 L Rom O 11 9767 T 6797 FRANCIS BACON.
 2b. From B, exclusive, to F, including speakers' names and stage directions.
 L Rom P 13179 RT 13197 FRANCIS. BACON.
 3. Division hints: B of BATTAILE, line 13, column 2, and F of FINIS.
 3a. From B, exclusive, to F, including stage directions.
 L 6423 R 3246 ANNE COOKE
 3b. From B, exclusive, through F, including speakers' names.
 L OE P 9141 I 9141 ANN. COOK
 3c. From B, exclusive, through F, including speakers' names.
 L OE+3 P 1r 9197 I 9197 ANN. BACON.
 4. Division hints: B of BEAMES, line 16, column 2, and F of FINIS.

- 4a. From B, exclusive, to F, including speakers' names and stage directions.
 L OA P 1r 7633 RT 6733 FRANCIS BACON
- 4b. From B, inclusive, through F, including speakers' names and stage directions.
 L OA P L. 1r 7679 RT 6797 FRANCIS BACON.
5. Division hints: F of OF, page title, and B of BLOODIE, line 30, column 2.
 5a. From F, exclusive, to B, including speakers' names.
 L 11 10374 T 74103 WILLIAM SHAKESPEARE
- 5b. From F, exclusive, to B, including page number.
 L DN 10321 T 21103 W SHAKESPEARE
- 5c. From F, exclusive, to B, including page number.
 L DN 1r 10374 T 74103 WILLIAM SHAKESPEARE
- 5d. From F, inclusive, through B, including page number.
 L Rom P DN 1r 13133 I 13133 FRANCIS. BACON
- 5e. From F, exclusive, through B, including page number.
 L Rom O P ;:- DaD 13179 RT 13197 FRANCIS. BACON.
6. Division hints: W of WELL, line 2, column 2, and S of FINIS.
 6a. From W, exclusive, through S.
 L Rom O 11 9767 T 6797 FRANCIS BACON.
- 6b. From W, inclusive, through S.
 L Rom O+3 11 9791 T 9197 ANN. BACON.
- 6c. From W, exclusive, to S, including speakers' names.
 L OE -3 11 10374 T 74103 WILLIAM SHAKESPEARE

FOLIO CYCLICAL, CYMBELINE to TEMPEST

1. Division hints: F of FINIS, last page, and B of BOTESWAIN, first stage direction of The Tempest.
 1a. From F, exclusive, through B, including date.
 L NaN 3327 T 2733 ANN BACON
- 1b. From F, inclusive, through B, including date and page number.
 L O P NN 2c 3376 R 6733 FRANCIS BACON
- 1c. From F, inclusive, through B, including date and page number.
 L O P NNI 2c 3367 T 6733 FRANCIS BACON
- 1d. From F, inclusive, through B, including date and page number.
 L O P NNie 2c 3372 R 2733 ANN BACON
2. Division hints: F of FINIS, last page, and B of BOTES, second speaker's name of The Tempest.
 2a. From F, exclusive, to B, including date, but excluding speaker's names.
 L P DaD 3e 3367 T 6733 FRANCIS BACON
- 2b. From F, exclusive, to B, including date and page number, but excluding speakers' names.
 L P DaDaD, PaDaDI 3e 3376 R 6733 FRANCIS BACON

VENUS AND ADONIS

1. Division hints: RIGHT, line 4, and WILLIAM, line 18, of the dedication.
 1a. From RIGHT, inclusive, to WILLIAM, excluding SELF.
 L 6797 I 6797 FRANCIS BACON.
2. Division hints: HAM of SOUTHAMPTON, line 2, and SELFE, line 9, of the dedication.
 2a. From HAM, exclusive, through SELFE.
 L W 1c 2797 I 2797 ANN BACON.
3. Division hints: F of FULL, line 16, of the dedication, and B of printer's signature, page 1.
 3a. From F, inclusive, to B, excluding WILLIAM SHAKESPEARE.
 L O P 1c 9767 T 6797 FRANCIS BACON.
4. Division hints: WILLIAM, line 18, of the dedication and the final S of KISSES, last line, page 1.
 4a. From WILLIAM, exclusive, to S.
 L P 9197 I 9197 ANN. BACON.
5. Division hints: F of FIELD, line 6, title page, and B of printer's signature, page 1.
 5a. From F, inclusive, through B.
 L O 1e 7919 R 9197 ANN. BACON.
- 5b. From F, exclusive, to B, including date.
 L DaD 1e 7919 R 9197 ANN. BACON.
6. Division hints: B of BARON, line 3, and F of FULL, line 16, of the dedication.
 6a. From B, exclusive, to F.
 L W 6733 I 6733 FRANCIS BACON
7. Division hints: F of FIELD, line 6, title page, and B of BARON, line 3, of the dedication.
 L W 6733 I 6733 FRANCIS BACON

- 7a. From F, inclusive, through B, including date.
L W P NaN 1e 3367 T 6733 FRANCIS BACON
8. Division hints: B of BE, line 6, title page, and F of FULL, line 16, of the dedication.
- 8a. From B, exclusive, to F.
L 2e 7972 R 2797 ANN BACON.
- 8b. From B, exclusive, to F, including date.
L W P NN 2c 9697 I 9697 ANNE. BACON.
9. Division hints: B of BY, line 6, title page, and F of FACE, line 2, page 1.
- 9a. From B, inclusive, through F, including date and page title.
L W NNI- 9767 T 6797 FRANCIS BACON.
10. Division hints: B of BE, line 6, title page, and F of FACE, line 2, page 1.
- 10a. From B, inclusive, through F, including date and page title.
L W NNI& 3c 9727 T 2797 ANN BACON.
11. Division hints: A of AS, line 2, and B of printer's signature, page 1.
- 11a. From A, inclusive, through B.
L O 6933 RT 9633 ANNE. BACON
12. Division hints: W of WILLIAM, last line, of dedication, and S of KISSES, last line, page 1.
- 12a. From W, inclusive, to S, including page title.
L P 9197 I 9197 ANN. BACON.
13. Division hints: F of FINIS, last page, and B of HONOURABLE, first line, of the dedication.
- 13a. From F, exclusive, through B, including text in cut and date.
L P NN&- 3e 3367 T 6733 FRANCIS BACON
14. Division hints: F of FINIS, last page, and HAM of SOUTHAMPTON, line 2, of the dedication.
- 14a. From F, inclusive, through HAM, including text in cut and date.
L W P NNI& 3c 3367 T 6733 FRANCIS BACON
- 14b. From F, inclusive, through HAM, including text in cut and date.
L W P NN& 3c 3376 R 6733 FRANCIS BACON
15. Division hints: F of FINIS, last page, and B of BARON, line 3, of the dedication.
- 15a. From F, inclusive, through B, including text in cut.
L P L. 3246 I 3246 ANNE COOKE
- 15b. From F, inclusive, through B, including text in cut.
L P L. 3c 3372 R 2733 ANN BACON
- 15c. From F, inclusive, through B, including text in cut.
L W P L. 3c 3391 T 9133 ANN. BACON
- 15d. From F, inclusive, through B, including text in cut and date.
L W P DNI 3332 T 3233 ANNE BACON
- 15e. From F, inclusive, through B, including date.
L P L. DaD 3372 R 2733 ANN BACON
- 15f. From F, exclusive, through B.
L W P L. 3367 T 6733 FRANCIS BACON
- 15g. From F, inclusive, to B, including date.
L P NN 3367 R 6733 FRANCIS BACON
- 15h. From F, exclusive, through B, including date.
L P NN 3372 R 2733 ANN BACON
- 15i. From F, exclusive, through B, including date.
L W P NN 3391 T 9133 ANN. BACON
- 15j. From F, inclusive, through B, including date.
L P NN& 3396 T 9633 ANNE. BACON
16. Division hints: F of FINIS, last page, and B of BUT, line 5, page 1.
- 16a. From F, inclusive, through B, including date and dedication.
L Eng W O P NN- 13179 RT 13197 FRANCIS. BACON.
- 16b. From F, inclusive, through B, including date and dedication.
L Eng W O P NN&- 13197 I 13197 FRANCIS. BACON.
17. Division hints: F of FINIS, last page, and B of BEGAN, line 8, page 1.
- 17a. From F, inclusive, to B, excluding dedication, but including text in cut and date.
L P NNI& 6733 I 6733 FRANCIS BACON
- 17b. From F, inclusive, to B, excluding dedication, but including text in cut, and date.
L O P NNI- 6797 I 6797 FRANCIS BACON.
- 17c. From F, exclusive, through B, including dedication, text in cut, and date.
L O NN 5c 13179 RT 13197 FRANCIS. BACON.
- 17d. From F, exclusive, through B, including dedication, text in cut, and date.
L O NN& 5c 13197 I 13197 FRANCIS. BACON.
18. Division hints: F of FINIS, last page, and B of printer's signature, page 1.
- 18a. From F, exclusive to B, excluding dedication, but including text in cut.
L 9133 I 9133 ANN. BACON
- 18b. From F, inclusive, through B, excluding dedication, but including text in cut.
L 9141 I 9141 ANN. COOK
- 18c. From F, inclusive to B, excluding dedication, but including text in cut and date.
L NN 3c 9641 I 9641 ANNE. COOK

19. Division hints: GOD, line 12, of the dedication, and MOTHER of SMOTHER, last line, page 1, including all text except as otherwise noted.
- 19a. From GOD, exclusive, to MOTHER.
- L 9646 I 9646 ANNE. COOKE
- 19b. From GOD, inclusive, through MOTHER.
- L 9746 I 9746 BACON. COOKE
- 19c. From GOD, exclusive, to MOTHER.
- L W 9760 DT 697 F BACON.
- 19d. From GOD, inclusive, through MOTHER, excluding SHAKESPEARE.
- L W O 9767 T 6797 FRANCIS BACON.
- 19e. From GOD, exclusive, through MOTHER, excluding SHAKESPEARE.
- L W 9732 T 3297 ANNE BACON.

LUCRECE

1. Page one, including title.
- 1a.
- L W OE P ~ 1e 6797 I 6797 FRANCIS BACON.
2. Division hints: WILLIAM, last line, of the dedication and S of DUETIES, last line, page 1, excluding the argument.
- 2a. From WILLIAM, inclusive, through S, including page title.
- L P 1c 6733 I 6733 FRANCIS BACON
- 2b. From WILLIAM, inclusive, through S PERIOD, including page title.
- L P 1c 6797 I 6797 FRANCIS BACON.
- 2c. From WILLIAM, exclusive, through S, including printer's signature and page title.
- L O P NN 6733 I 6733 FRANCIS BACON
- 2d. From WILLIAM, exclusive, through S, including printer's signature and page title.
- L OC P ~ NN 6733 I 6733 FRANCIS BACON
- 2e. From WILLIAM, exclusive, through S PERIOD, including printer's signature and page title.
- L O P NN 6797 I 6797 FRANCIS BACON.
- 2f. From WILLIAM, exclusive, through S PERIOD, including printer's signature and page title.
- L OC P ~ NN 6797 I 6797 FRANCIS BACON.
- 2g. From WILLIAM, exclusive, to S, including printer's signature and page title.
- L W OE P NN 6797 I 6797 FRANCIS BACON.
- 2h. From WILLIAM, exclusive, to S, including printer's signature and page title.
- L W P ~ NN 6797 I 6797 FRANCIS BACON.
- 2i. From WILLIAM, exclusive, to S, including page title.
- L W O P 1c 6797 I 6797 FRANCIS BACON.
- 2j. From WILLIAM, exclusive, to S, including page title.
- L W OC P ~ 1c 6797 I 6797 FRANCIS BACON.
3. Division hints: F of FROM, last line, of the argument, and B of printer's signature, page 1.
- 3a. From F, inclusive, to B, excluding page title.
- L O P ~ 1e 6797 I 6797 FRANCIS BACON.
4. B of BANISHMENT, last line, last page, and F of OF, line 3, of the dedication.
- 4a. From B, exclusive, to F, including FINIS, text in cut, and date.
- L P NN- 2e 3369 R 9633 ANNE. BACON
- 4b. From B, exclusive, to F, including printer's signature, and date.
- L P DN 2797 I 2797 ANN BACON.
- 4c. From B, exclusive, to F, including date.
- L W NaN 3372 R 2733 ANN BACON
- 4d. From B, exclusive, to F, including FINIS, printer's signature, and date.
- L P L NNe 2c 3367 T 6733 FRANCIS BACON
5. Division hints: B of BANISHMENT, last line, last page, and F of LIFE, line 17, of the dedication.
- 5a. From B, inclusive, to F, including FINIS, printer's signature, and date.
- L P NaN 3e 10321 T 21103 W SHAKESPEARE
- 5b. From B, exclusive, to F, including FINIS, printer's signature, and date.
- L P 4L NaN 3c 10321 T 21103 W SHAKESPEARE
6. Division hints: B of BANISHMENT, last line, last page, and F of FOR, line 3, of title page.
- 6a. From B, exclusive, to F.
- L 7710 DR 177 WILLIAM+SHAKESPEARE
- 6b. From B, inclusive, through F, including FINIS and text in cut, but excluding WILLIAM SHAKESPEARE.
- L P 3e 7976 R 6797 FRANCIS BACON.
- 6c. From B, inclusive, through F, including date but excluding WILLIAM SHAKESPEARE.
- L P DN 7710 DR 177 WILLIAM+SHAKESPEARE

7. Division hints: B of BANISHMENT, last line, last page, and F of OF, line 1, page 1.
- 7a. From B, exclusive, through F, including printer's signatures.
- L Eng 4c 7633 RT 6733 FRANCIS BACON
8. Division hints: B of BANISHMENT, last line, last page, and F of FROM, line 3, page 1.
- 8a. From B, exclusive, to F, including printer's signatures, and text in cut.
- L 7633 RT 6733 FRANCIS BACON
- 8b. From B, exclusive, through F, including FINIS.
- L W 7633 RT 6733 FRANCIS BACON
- 8c. From B, inclusive, through F, including FINIS, printer's signatures, text in cut, and date.
- L W DN 7976 R 6797 FRANCIS BACON.
9. Division hints: F of FINIS, last page, and B of HONOURABLE, line 2, of the dedication.
- 9a. From F, exclusive, to B.
- L 1423 R 3241 ANNE COOK
- 9b. From F, inclusive, to B, including date.
- L P NN&-e 2379 RT 3297 ANNE BACON.
10. Division hints: F of FINIS, last page, and HAM of SOUTHAMPTON, line 3, of the dedication.
- 10a. From F, exclusive, to HAM, including text in cut and date.
- L W P NN 2e 3233 I 3233 ANNE BACON
- 10b. From F, inclusive, through HAM, including text in cut and date.
- L W P NN- 2e 3332 T 3233 ANNE BACON
- 10c. From F, exclusive, to HAM, including text in cut and date.
- L W P 4L. NNi 2e 3376 R 6733 FRANCIS BACON
11. Division hints: F of FINIS, last page, and B of BARON, line 4, of the dedication.
- 11a. From F, inclusive, to B, including text in cut and date.
- L W P 4L. NN& 3367 T 6733 FRANCIS BACON
- 11b. From F, inclusive, through B, including text in cut and date.
- L W P 4L. NN& 3369 R 9633 ANNE. BACON
- 11c. From F, inclusive, to B, including text in cut and date.
- L P NN&ie 2e 3376 R 6733 FRANCIS BACON
12. Division hints: F of FINIS, last page, and 2 (=B) of printer's signature, of the dedication.
- 12a. From F, inclusive, to 2, including text in cut and date.
- L W NNi 3c 7976 R 6797 FRANCIS BACON.
13. Division hints: F of FINIS, last page, and B of BEGINNING, line 7, of the dedication.
- 13a. From F, exclusive, to B, including text in cut and date.
- L NNe 3367 T 6733 FRANCIS BACON
- 13b. From F, exclusive, to B, including text in cut and date.
- L NNie& 3376 R 6733 FRANCIS BACON
- 13c. From F, exclusive, through B, including text in cut and date.
- L NNe 3369 R 9633 ANNE. BACON
14. Division hints: F of FIELD, line 3, title page, and B of BEGINNING, line 7. of the dedication.
- 14a. From F, inclusive, to B, including date.
- L W P DNe 1c 3367 T 6733 FRANCIS BACON
- 14b. From F, inclusive, through B, including date.
- L W P DNe 1c 3369 R 9633 ANNE. BACON
15. Division hints: B of BE, line 4, title page, and F of FROM, line 3, page 1.
- 15a. From B, inclusive, to F, including text in cut and date, but excluding WILLIAM SHAKESPEARE.
- L W DaD 6733 I 6733 FRANCIS BACON
16. Division hints: HAM of SOUTHAMPTON, line 3, of the dedication, and F of FROM, line 3, page 1.
- 16a. From HAM, exclusive, to F, excluding WILLIAM SHAKESPEARE.
- L P;- 6733 I 6733 FRANCIS BACON
- 16b. From HAM, exclusive, through F, excluding WILLIAM SHAKESPEARE PERIOD.
- L W P;- 2c 6797 I 6797 FRANCIS BACON.
- 16c. From HAM, exclusive, to F.
- L P;- 6910 DR 196 WILLIAM+SHAKESPEARE
17. Division hints: F of LIFE, line 17, of the dedication, and B of printer's signature, page 1.
- 17a. From F, inclusive, through B, including printer's signature of the dedication.
- L OE P~ 1c 7679 RT 6797 FRANCIS BACON.
- 17b. From F, inclusive, through B, including printer's signature of the dedication.
- L P 1e 7633 RT 6733 FRANCIS BACON
- 17c. From F, inclusive, through B, including printer's signature of the dedication.
- L OE P NaN 1c 7633 RT 6733 FRANCIS BACON
- 17d. From F, inclusive, through B, including printer's signature of the dedication.
- L P~ NaN 1c 7633 RT 6733 FRANCIS BACON

- 17e. From F, exclusive, through B, including printer's signature of the dedication.
 L OE P ~ NaN 7633 RT 6733 FRANCIS BACON

SONNETS

1. Title page, by John Wright, including date (and period, unless marked P—.)
 1a. L P NaN 3369 R 9633 ANNE. BACON
 1b. L Rom P NaN 1c 2r 3327 T 2733 ANN BACON
 1c. L Rom P NaN 1e 2r 3377 T 7733 NICHOLAS BACON
 1d. L Rom P NaN 1c 2i 3297 I 3297 ANNE BACON.
 1e. L Rom P— NaN 1c 2i 3233 I 3233 ANNE BACON
 1f. Excluding SHAKE - SPEARES.
 L P NaN 1c 2r 3396 T 9633 ANNE. BACON
- 1g. Excluding SHAKE - SPEARE.
 L P NaN 2r 3372 R 2733 ANN BACON
2. Title page, by William Aspley, including date (and period, unless marked P—.)
 2a. L O P NaN 1c 2r 3391 T 9133 ANN. BACON
 2b. L O P— NaN 1c 2r 3327 T 2733 ANN BACON
 2c. L O P— NaN 1e 2r 3377 T 7733 NICHOLAS BACON
3. Division hints: SHAKESPEARES, line 1, title page, and SHAKESPEARES, line 1, page 1, including date.
 3a. From SHAKESPEARES, inclusive, to SHAKESPEARES.
 L NN&e 2e 2r 3297 I 3297 ANNE BACON.
4. Division hints: WILLIAM, last line, title page, and SHAKE - SPEARES, line 1, page 1, including date.
 4a. From WILLIAM, inclusive, to SHAKE-SPEARES.
 L DaD 1c 1960 D 196 WILLIAM+SHAKESPEARE
- 4b. From W, exclusive, to SHAKESPEARES.
 L DNI 1979 RT 9197 ANN. BACON.
- 4c. From WILLIAM, inclusive, through SHAKE-SPEARES COMMA.
 L P NN 1e 4696 T 9646 ANNE. COOKE
- 4d. From WILLIAM, inclusive, through SHAKE - SPEARES.
 L P NN&e 1c 4627 T 2746 ANN COOKE
- 4e. From WILLIAM, inclusive, through SHAKE-SPEARES COMMA.
 L P NN&e 4627 T 2746 ANN COOKE
5. Division hints: F of FINIS, last page, and B of printer's signature, page 1.
 5a. From F, inclusive, through B, excluding title page and dedication.
 L P L. NN 2c 13133 I 13133 FRANCIS. BACON
- 5b. From F, inclusive, to B, excluding title page and dedication, but including sonnet number.
 L P L. NN 2c 13133 I 13133 FRANCIS. BACON
- 5c. From F, inclusive, through B, including title page and dedication, but excluding SHAKESPEARES twice.
 L OE 13179 RT 13197 FRANCIS. BACON.
- 5d. From F, inclusive, through B, including title page, date, and dedication.
 L DaDI 13197 I 13197 FRANCIS. BACON.
- 5e. From F, inclusive, through B, including title page, dedication, and sonnet number, but excluding SHAKESPEARE twice.
 L NaN 13197 I 13197 FRANCIS. BACON.
6. Division hints: F of FINIS, last page, and B of BEGETTER, line 1, of the dedication.
 6a. From F, exclusive, to B, including date.
 L Rom P NaN 2i 3369 R 9633 ANNE. BACON
- 6b. From F, exclusive, to B, including date.
 L Rom P NaN 2c 3377 R 7733 NICHOLAS BACON
- 6c. From F, exclusive, to B, including date.
 L Rom P Rom NaN 2e 2r 3327 T 2733 ANN BACON
- 6d. From F, exclusive, to B, including date.
 L Rom P Rom NaN 2e 2i 3297 I 3297 ANNE BACON.
- 6e. From F, exclusive, through B, including date.
 L Rom P Rom L. NaN 2e 2r 3367 T 6733 FRANCIS BACON
- 6f. From F, exclusive, to PERIOD B, including date.
 L Rom P Rom NaN 2e 2i 3233 I 3233 ANNE BACON
7. Division hints: F of FINIS, last page, and B of BY, line 5, title page.
 7a. From F, exclusive, to PERIOD B.
 L Rom P 2c 3391 T 9133 ANN. BACON
- 7b. From F, exclusive, to B, including date.
 L Rom P Rom L. DaL 2c 3246 I 3246 ANNE COOKE
- 7c. From F, inclusive, to B, including date.
 L Rom P Rom DNe 2r 3367 T 6733 FRANCIS BACON
8. Division hints: S of FINIS, last page, and W of W.H., line 3, of the dedication.
 8a. From S, exclusive, through W, including title page and date.
 L P L. NN&e 2c 2i 3010 DR 103 SHAKESPEARE

- 8b. From S, inclusive, through W PERIOD, including title page and date.
L P L. NN&e 2c 2r 3246 I 3246 ANNE COOKE
- 8c. From S, inclusive, through W PERIOD, including title page and date.
L P L. NN& 2c 2r 3241 I 3241 ANNE COOK
- 8d. From S, inclusive, through W PERIOD, including title page and date.
L P L. NN 2e 2r 3323 R 3233 ANNE BACON
- 8e. From S, exclusive, through W, including title page and date.
L P L. NN 2e 2r 3241 I 3241 ANNE COOK
- 8f. From S, exclusive, through W, including title page and date.
L P L. NNe 2e 2r 3246 I 3246 ANNE COOKE
9. Division hints: S of FINIS, last page, and B of BEGETTER, line 1, of the dedication.
- 9a. From S, exclusive, through B, including title page and date.
L Rom P NaN 3246 I 3246 ANNE COOKE
- 9b. From S, inclusive, through B, including title page and date.
L Rom P L. NaN 21 3376 R 6733 FRANCIS BACON
10. Division hints: B of BEFORE, line 3, title page, and F of FORTH, line 12, of the dedication.
- 10a. From B, inclusive, through F, including date.
L P DNie 4691 T 9146 ANN. COOKE
11. Division hints: B of BEGETTER, line 1, and F of FORTH, line 12, of the dedication.
- 11a. From PERIOD B, inclusive, through F.
L P 3372 R 2733 ANN BACON
12. Division hints: F of FROM, line 3, and B of printer's signature, page 1.
- 12a. From F, inclusive, to B.
L Rom 10374 T 74103 WILLIAM SHAKESPEARE
13. Division hints: F of FROM, line 3, page 1, and B of BLOOD, line 2, page 2.
- 13a. From F, exclusive, to B, including sonnet number.
L W O P :- NN 13133 I 13133 FRANCIS. BACON
- 13b. From F, exclusive, to B, including turn-over word.
L W O P :- 13133 I 13133 FRANCIS. BACON
- 13c. From F, exclusive, to B, including sonnet number and turn-over word.
L Rom W O P :- NN 13133 I 13133 FRANCIS. BACON
- 13d. From F, inclusive, to B, including page title.
L Rom O P 13133 I 13133 FRANCIS. BACON
- 13e. From F, exclusive, to B, including page title.
L Rom O P :- 13179 RT 13197 FRANCIS. BACON.
14. Division hints: F of FROM, line 3, and B of BROW, line 17, page 1.
- 14a. From F, exclusive, to B.
L Rom O P 6797 I 6797 FRANCIS BACON.
15. Division hints: B of BEFORE, line 3, title page, and F of FORTH, line 12, of the dedication.
- 15a. From B, inclusive, through F, including date.
L P DNie 4691 T 9146 ANN. COOKE

SONNET 154

1. Text of sonnet.
- 1a. Including page title and sonnet number.
L O P NN 6733 I 6733 FRANCIS BACON
- 1b. Including page title, sonnet number, FINIS, K and A.
L O P L. DNe 6797 I 6797 FRANCIS BACON.
- 1c. Including sonnet number, FINIS, K and A.
L O P L. NNie 6733 I 6733 FRANCIS BACON
2. Division hints: B of BUT, next to last line of sonnet 153, and F of FINIS, following sonnet 154.
- 2a. From B, exclusive, through F, including sonnet number.
L O P :- DaD 7633 RT 6733 FRANCIS BACON
- 2b. From B, exclusive, to F, including sonnet number.
L O P NNe 7976 R 6797 FRANCIS BACON.

PASSIONATE PILGRIME

1. First title page.
- 1a. Including date.
L Rom O P NaN 1c 3332 T 3233 ANNE BACON
- 1b. Including date, but excluding SHAKESPEARE.
L P NaN 3319 R 9133 ANN. BACON
2. Division hints: W of W. JAGGARD, second title page, and SHAKESPEARE, first title page.
- 2a. From W, inclusive, to SHAKESPEARE, including date and title pages only.
L P DaD 1472 R 2741 ANN COOK

- 2b. From W, inclusive, through SHAKESPEARE PERIOD, including date and title pages only.
- L W P NaN 3233 I 3233 ANNE BACON
3. Division hints: First and second title pages.
- 3a. Including dates.
- L W NNi& 3233 I 3233 ANNE BACON
4. Division hints: The text common to the two title pages.
- 4a. Including dates.
- L W P NNi 2c 3332 T 3233 ANNE BACON
5. Division hints: WILLIAM SHAKESPEARE and date of first title page.
- 5a. Including date.
- L W O P NaN 1c 3323 R 3233 ANNE BACON
6. Division hints: SHAKESPEARE, of first title page, and W of W. LEAKE, of second title page.
- 6a. From SHAKESPEARE, exclusive, to W, including date.
- L O NaN 3367 T 6733 FRANCIS BACON
7. Division hints: Second title page.
- 7a. Including date.
- L O P NNi- 1e 2333 RT 3233 ANNE BACON
- 7b. Including date.
- L W O P NN&- 1e 2379 RT 3297 ANNE BACON.
8. Division hints: F of FOR, line 6, first title page, and B of BE, last line, page 1.
- 8a. From F, exclusive, to B, including date.
- L W P qme NaN 1e 10374 T 74103 WILLIAM SHAKESPEARE
9. Division hints: First A of PASSIONATE, line 2, first title page, and B of BE, last line, page 1.
- 9a. From A, exclusive, to B.
- L P i-pe 2c 9767 T 6797 FRANCIS BACON .
10. Division hints: F of FOE, last line, last page, and B of BELEEVE, line 2, page 1.
- 10a. From F, exclusive, to B, including date, but excluding W SHAKESPEARE.
- L NaN 2e 3376 R 6733 FRANCIS BACON
11. Division hints: F of FOE, last line, last page, and B of BE, last line, page 1.
- 11a. From F, exclusive, to B, including title page, date, and printer's signature letter.
- L W O NN 2c 7633 RT 6733 FRANCIS BACON
- 11b. From F, inclusive, to B, including printer's signature, but excluding title page.
- L W O P 7679 RT 6797 FRANCIS BACON.

1923 HAND GUIDE, p. 33.

1. Division hints: Text below cut.
- 1a. L O DaDI 3327 T 2733 ANN BACON
- 1b. L O 1c 3319 R 9133 ANN. BACON
- 1c. L O 1e 3369 R 9633 ANNE. BACON
- 1d. L DaDI 1e 3396 T 9633 ANNE. BACON
- 1e. L O DaDI 1c 3369 R 9633 ANNE. BACON
2. Division hints: Text above cut.
- 2a. Including page title and number.
- L P NN- 1e 11 6733 I 6733 FRANCIS BACON
3. Division hints: Entire page.
- 3a. L DaDI 7976 R 6797 FRANCIS BACON.
- 3b. L O P DaDI 1c 10364 I 10364 SHAKESPEARE .
- 3c. L O P 1e 10364 I 10364 SHAKESPEARE .
- 3d. Including page title.
- L P 10364 I 10364 SHAKESPEARE .
4. Division hints: A of CATHEDRAL, in page title, and B of BOTH, last line.
- 4a. From A, exclusive, through B.
- L 1e 7976 R 6797 FRANCIS BACON.
- 4b. From A, inclusive, through B.
- L 11 7923 R 3297 ANNE BACON.
- 4c. From A, inclusive, through B.
- L DaD 7919 R 9197 ANN. BACON.
- 4d. From A, inclusive, to B, including page number.
- L DaD 7923 R 3297 ANNE BACON.
- 4e. From A, exclusive, through B.
- L DaDI 11 7972 R 2797 ANN BACON.
- 4f. From A, exclusive, to B, including page number.
- L DaDI 11 7976 R 6797 FRANCIS BACON.
- 4g. From A, exclusive, to B.
- L DaD 1r 7969 R 9697 ANNE. BACON.
- 4h. From A, inclusive, to B, including page number.
- L DaD 1r 7976 R 6797 FRANCIS BACON.

L	4i.	From A, exclusive, to B.	NaN	1c	9641	I	9641	ANNE. COOK	
L	4j.	From A, inclusive, to B, including page number.	NaN		9633	I	9633	ANNE. BACON	
L	4k.	From A, inclusive, through B.	NaN	1c	1r	9697	I	9697	ANNE. BACON.
L	4l.	From A, inclusive, through B.	NaN	1e	11	9732	T	3297	ANNE BACON.
L	4m.	From A, inclusive, to B, including text in cut.	NaN	11	9767	T	6797	FRANCIS BACON.	
L	4n.	From A, inclusive, to B, including page number.	NaN	1c	1r	9727	T	2797	ANN BACON.
	5.	Division hints: F of OF, in page title, and B of BOTH, last line.							
L	5a.	From F, inclusive, to B.	NaN	1e	9767	T	6797	FRANCIS BACON.	
L	5b.	From F, exclusive, through B, including page number.	NaN	1e	9796	T	9697	ANNE. BACON.	
	6.	Division hints: W of WITH, first line, and S of WAS, last line.							
L	6a.	From W, inclusive, to S, including text in cut.	O	1c	7923	R	3297	ANNE BACON.	
L	6b.	From W, exclusive, through S.	P	DaD	1e	9697	I	9697	ANNE. BACON.
L	6c.	From W, exclusive, to S, including text in cut.	P	DaDI		9732	T	3297	ANNE BACON.
	7.	Division hints: B of BRANCH, first line, and F of OF, last line.							
L	7a.	From B, exclusive, to F, including page title.	DN		7923	R	3297	ANNE BACON.	
L	7b.	From B, exclusive, to F, including page title.	DN	1r	7976	R	6797	FRANCIS BACON.	
	8.	Division hints: ALBAN, line 6, and F of OF, last line.							
L	8a.	From ALBAN, exclusive, to F, including text in cut.	O	NaN	6733	I	6733	FRANCIS BACON	
	9.	Division hints: ALBANS, line 13, and F of OF, last line.							
L	9a.	From ALBANS, exclusive, through F.	P	NaN	3010	DR	103	SHAKESPEARE	
	10.	Division hints: A of NATIUS, first line, and B of BOTH, last line.							
L	10a.	From A, exclusive, through B, including text in cut.		1c	7976	R	6797	FRANCIS BACON.	
L	10b.	From A, inclusive, through B, including text in cut.	DaD		7969	R	9697	ANNE. BACON.	

1923 HAND GUIDE, pp. 38-40.

	1.	Division hints: Chapter House Section.									
	1a.	L P 2c 21 33131 R 13133 FRANCIS. BACON									
	2.	Division hints: B of BUILT, line 10, page 38, and FRANCIS, line 15, page 40.									
L	2a.	From B, inclusive, to F, including page titles.	O	as 664 P 6L . 32970 D 3297 ANNE BACON.							
L	2b.	From B, inclusive, through FRANCIS PERIOD, including page titles and text in cut.	L	P 6L . 2c 33076 DR 6733 FRANCIS BACON							
L	2c.	From B, inclusive, through F, including page titles and numbers and text in cut.	L	P DaD 2e 2r 33076 DR 6733 FRANCIS BACON							
and	2d.	From B, exclusive, through FRANCIS PERIOD, including page titles and numbers and text in cut.	L	P DaD 2c 21 33069 DR 9633 ANNE. BACON							
	3.	Division hints: Paragraph 1, page 39.									
L	3a.	Including page title and number and text in cut.	L	P DN 1e 1r 3346 T 4633 COOKE BACON							
L	3b.		L	O P NN& 3376 R 6733 FRANCIS BACON							
L	3c.		L	P ; - 4L. NN& 1e 3346 T 4633 COOKE BACON							
L	3d.		L	O P 4L. NN& 3376 R 6733 FRANCIS BACON							
	4.	Division hints: Paragraph 2, page 39.									
L	4a.		L	P 2733 I 2733 ANN BACON							
	5.	Division hints: F of LICHFIELD, in page title, and B of BISHOP, last line, page 39.									
L	5a.	From F, inclusive, to B, including text in cut.	L	P ; - 4L. NaN 6733 I 6733 FRANCIS BACON							
L	5b.	From F, inclusive, to B.	L	P 4L. NaN 6469 R 9646 ANNE. COOKE							

6. Division hints: B of BISHOP, first line, and F of HEREFORD, last line, page 39.
- 6a. From B, inclusive, through F, including text in cut.
L P ;:- 4L. NaN 1e 11 6733 I 6733 FRANCIS BACON
7. Division hints: A of CATHEDRAL, in page title, and B of VESTIBULE, in text in cut, page 39.
- 7a. From A, exclusive, to B.
L P DN 3241 I 3241 ANNE COOK
- 7b. From A, exclusive, through B, including page number.
L O P DaD 1c 1r 3332 T 3233 ANNE BACON
- 7c. From A, exclusive, to B, including page number.
L O P DaD 1c 31 3391 T 9133 ANN. BACON
- 7d. From A, exclusive, to B, including page number.
L NN 2733 I 2733 ANN BACON
- 7e. From A, inclusive, through B, including page number.
L P DN 11 3376 R 6733 FRANCIS BACON
- 7f. From A, exclusive, through B, including page number.
L O P DaD 1e 11 3367 T 6733 FRANCIS BACON
- 7g. From A, exclusive, to B.
L 1e 11 3319 R 9133 ANN. BACON
8. Division hints: B of BUILT, line 10, page 38, and F of OF, last line, page 39.
- 8a. From B, exclusive, through F.
L DN 13133 I 13133 FRANCIS. BACON
9. Division hints, W of WILLIAM, line 3, page 38, and S of VESTIBULE, in text in cut, page 39.
- 9a. From W, inclusive, to S, including page number.
L O P ;:- L. NaN 2c 2r 30100 DR 103 SHAKESPEARE
- 9b. From W, inclusive, to S, including page number.
L O P ;:- L. NaN 2e 11 1r 30147 R 74103 WILLIAM SHAKESPEARE
10. Division hints: B of BISHOP, first line, and F of FROM, in text in cut, page 39.
- 10a. From B, exclusive, to F.
L P ;:- 4L. NN& 1e 3396 T 9633 ANNE. BACON
- 10b. From B, exclusive, to F.
L P 4L. NN-& 3376 R 6733 FRANCIS BACON
- 10c. From B, inclusive, to F.
L O P 4L. DN 11 3376 R 6733 FRANCIS BACON
11. Division hints: W of WCG, in text in cut, page 39, and S of FRANCIS, line 15, page 40.
- 11a. From W, inclusive, through S, including page titles.
L DNI 1c 10300 D 103 SHAKESPEARE

DECIPHERED COUNTS : FRANCIS BACON

1597 ESSAYES

The Epistle Dedicatorie of the 1597 Essayes will be referred to as the Epistle.

1. Division hints: F of HUMFREY, last page and, by cyclical permutation, BACON of the address.

L 1a. From F, exclusive, through BACON.
O P NN& 3367 T 6733 FRANCIS BACON

2. Division hints: F of OF, line 3 of the title page, and BACON of the address.

L 2a. From F, inclusive, to BACON.
O ASTER P NaN 3367 T 6733 FRANCIS BACON

3. Division hints: A of ESSAYES, line 1 of the title page, and BACON of the address.

L 3a. From A, inclusive, through BACON.
NaN 2c 3367 T 6733 FRANCIS BACON

4. Division hints: The beginning of the Epistle and AUTHOR, line 9 of the next page.

L 4a. From the beginning through AUTHOR, including page title, turn-over word, and printer's signature.
OC P;- NaN 2e 7633 RT 6733 FRANCIS BACON

5. Division hints: The beginning of the Epistle, and I, line 14 of the next page.

L 5a. From the beginning through I, including turn-over word and printer's signature.
NaN 2c 7967 RIPT 6797 FRANCIS BACON.

5b. From the beginning to I, including page title.

L OAC ASTER P 2e 6797 I 6797 FRANCIS BACON.

6. Division hints: The beginning of the Epistle and SELFE, line 15 of the next page.

L 6a. From the beginning through SELFE, including turn-over word and printer's signature.
P 1c 9767 T 6797 FRANCIS BACON.

7. Division hints: The beginning of the Epistle and I, line 20 of the next page.

L 7a. From the beginning to I, including printer's signature.
NN 2e 9776 R2PT 6797 FRANCIS BACON.

8. Division hints: The beginning of the Epistle and DIS of DISLIKED, line 20 of the next page.

L 8a. From the beginning to DIS, including page title, turn-over word, and printer's signature.
1c 9767 T 6797 FRANCIS BACON.

9. Division hints: The beginning of the Epistle and I, line 6 of the next page but one.

L 9a. From the beginning to I, including page title, turn-over word, and printer's signature.
OAC ASTER NN 1c 13133 I 13133 FRANCIS. BACON

10. Division hints: The beginning of the Epistle and I, line 7 of the next page but one.

L 10a. From the beginning to I, including turn-over word and printer's signature.
OAC ASTER NN 1e 13133 I 13133 FRANCIS. BACON

10b. From the beginning to I, including page title.

L 10c. From the beginning through I, including page title and printer's signature.
NaN 2e 13197 I 13197 FRANCIS. BACON.

10d. From the beginning through I, including page title and printer's signature.

L 10e. From the beginning through I, including turn-over word.
OAC ASTER NN 1c 13179 RT 13197 FRANCIS. BACON.

11. Division hints: The beginning of the Epistle and SELFE, line 8 of the next page but one.

L 11a. From the beginning through SELFE, including page title and turn-over word.
P 3376 R 6733 FRANCIS BACON

12. Division hints: AN of ANTHONY of the address and the bottom of the same page.
 12a. From AN, exclusive, to the bottom, including printer's signature.
 L 1c 3376 R 6733 FRANCIS BACON
- 12b. From AN, inclusive, through C of RECEIVE, the turn-over word, including printer's signature.
 L NaN 3376 R 6733 FRANCIS BACON
13. Division hints: BACON of the address and A of ADUETURE, last line of same page.
 13a. From BACON, exclusive, through A, excluding Italic letters and punctuation.
 L P;- 1c 3376 R 6733 FRANCIS BACON
- 13b. From BACON, inclusive, through A, excluding Italic letters and punctuation.
 L P;- 3367 T 6733 FRANCIS BACON
14. Division hints: BACON of the address and A of printer's signature, same page.
 14a. From BACON, inclusive, through A, including turn-over word.
 L OC 1c 3376 R 6733 FRANCIS BACON
15. Division hints: BACON of the address and I of RECEIVE, turn-over word, same page.
 15a. From BACON, exclusive, through I.
 L O 1e 3367 T 6733 FRANCIS BACON
16. Division hints: BACON of the address and DIS of DISGRACE, line 8 of the next page.
 16a. From BACON, exclusive, to DIS, including turn-over word and printer's signature.
 L P NN 6733 I 6733 FRANCIS BACON
17. Division hints: BACON of the address and I, line 14 of the next page.
 17a. From BACON, exclusive, to I.
 L 1c 7679 RT 6797 FRANCIS BACON.
- 17b. From BACON, inclusive, through I.
 L 7679 RT 6797 FRANCIS BACON.
18. Division hints: BACON of the address and SELFE, line 15 of the next page.
 18a. From BACON, inclusive, to SELFE, including page title and printer's signature.
 L 7967 R1PT 6797 FRANCIS BACON.
- 18b. From BACON, inclusive, to SELFE, including turn-over word and printer's signature.
 L NaN 1e 7967 R1PT 6797 FRANCIS BACON.
19. Division hints: I, line 20 of second page of Epistle, and FRAN of signature.
 19a. From I, exclusive, to FRAN, including page title and turn-over word.
 L 6733 I 6733 FRANCIS BACON
20. Division hints: DIS of DISLIKED, line 20 of second page of Epistle, and FRAN of signature.
 20a. From DIS, exclusive, to FRAN, including page title, turn-over word, and date.
 L O DaDI 6779 R2P 6797 FRANCIS BACON.
- 20b. From DIS, exclusive, to FRAN, including page title and turn-over word.
 L 6733 I 6733 FRANCIS BACON
21. Division hints: I, line 9 of second page of Epistle, and BACON of signature.
 21a. From I, inclusive, through BACON PERIOD, including turn-over word and date.
 L P DN 13133 I 13133 FRANCIS BACON
22. Division hints: ANNE of MANNERS, line 18 of second page of Epistle, and BACON of signature.
 22a. From ANNE, exclusive, to BACON.
 L Roman O 6779 R2P 6797 FRANCIS BACON.
- 22b. From ANNE, inclusive, through BACON, including page title, turn-over word, and date.
 L NN 7679 RT 6797 FRANCIS BACON.
- 22c. From ANNE, inclusive, through BACON PERIOD, including turn-over word, and date.
 L P NN& 9767 T 6797 FRANCIS BACON.
- 22d. From ANNE, inclusive, through BACON, including page title.
 L P NNi- 9776 R2PT 6797 FRANCIS BACON.
23. Division hints: I, line 20 of second page of Epistle, and BACON of signature.
 23a. From I, exclusive, through BACON, including page title and date.
 L DaDI 6797 I 6797 FRANCIS BACON.
24. Division hints: DIS of DISLIKED, line 20 of second page of Epistle, and BACON of signature.
 24a. From DIS, exclusive, to BACON, including page title and turn-over word.
 L DaDI 6733 I 6733 FRANCIS BACON
- 24b. From DIS, inclusive, through BACON, including page title and date.
 L DaDI 6797 I 6797 FRANCIS BACON.
25. Division hints: WILL, line 20 of second page of Epistle, and BACON of signature.
 25a. From WILL, exclusive, to BACON, including date.
 L P NNi 7976 R 6797 FRANCIS BACON.
- 25b. From WILL, exclusive, through BACON, including date.
 L P NaN 7967 R1PT 6797 FRANCIS BACON.
26. Division hints: DEDICATORIE, title of third page of Epistle, and BACON of signature.
 26a. From A of DEDICATORIE, inclusive, through C of BACON.
 L P 6797 I 6797 FRANCIS BACON.

L	26b.	From C of DEDICATORIE, inclusive, through A of BACON.			
		P	6797 I	6797	FRANCIS BACON.
	26c.	From A of DEDICATORIE, exclusive, to PERIOD BACON, including date.			
L	O	ETH only	P DaD	6797 I	6797 FRANCIS BACON.
	27.	Division hints: A of SMALL, line 1 of third page of Epistle, and BACON of signature.			
	27a.	From A, inclusive, to PERIOD BACON, including date.			
L	O +	ETH	P DN	6779 R2P	6797 FRANCIS BACON.
	27b.	From A, exclusive, through B, including date.			
L	O	P NN&	6797 I	6797	FRANCIS BACON.
	27c.	From A, exclusive, through BACON PERIOD, including date.			
L	O	P DaD	6797 I	6797	FRANCIS BACON.
	27d.	From A, exclusive, through BACON, including date.			
L	O	P DaD	6733 I	6733	FRANCIS BACON
	28.	Division hints: B of BUT, line 1 of third page of Epistle, and BACON of signature.			
	28a.	From B, inclusive, through BACON, including date.			
L	O	THCIS	P NNi	6733 I	6733 FRANCIS BACON
	28b.	From B, inclusive, through BACON PERIOD, including date.			
L	O	THCIS	P NNi	6797 I	6797 FRANCIS BACON.
	28c.	From B, inclusive, to BACON, including date.			
L		P NN-	6733 I	6733	FRANCIS BACON.
	29.	Division hints: MASTER, line 2 of third page of Epistle, and BACON of signature.			
	29a.	From MASTER, exclusive, through BACON, including date.			
L		P NaN	7697 R1P	6797	FRANCIS BACON.
	30.	Division hints: SELFE, line 8 of third page of Epistle, and BACON of signature.			
	30a.	From SELFE, inclusive, to PERIOD BACON, including date.			
L	O	CIS	P DaD	3376 R	6733 FRANCIS BACON
	31.	Division hints: I, line 13 of third page of Epistle, and BACON of signature.			
	31a.	From I, exclusive, through BACON, including date.			
L	O +	ETH	P NaN	3376 R	6733 FRANCIS BACON

1604 APOLOGIE, pp. 36, 37.

	1.	Division hints: KING HENRY THE FOURTH, page 36, line 6, and AUTHOR, page 36, line 17.			
	1a.	From FOURTH, exclusive, through AUTHOR.			
L			3376 R	6733	FRANCIS BACON
	2.	Division hints: KING HENRY THE FOURTH, page 36, line 6, and AUTHOR, page 37, line 6.			
	2a.	From KING, inclusive, through AUTHOR, including turn-over word.			
L		P;- NaN	7697 R1P	6797	FRANCIS BACON.
	2b.	From FOURTH, exclusive, to AUTHOR.			
L English		P DaD	6779 R2P	6797	FRANCIS BACON.
	3.	Division hints: KING HENRY THE FOURTH, page 36, line 6, and AUTHOR, page 37, line 8.			
	3a.	From FOURTH, exclusive, to AUTHOR, omitting AUTHOR, page 37, line 6, including turn-over word.			
L		NaN	6779 R2P	6797	FRANCIS BACON.
	4.	Division hints: AUTHOR, page 36, line 17, and AUTHOR, page 37, line 6.			
	4a.	From AUTHOR, inclusive, through AUTHOR, including turn-over word.			
L		P DaD	3367 T	6733	FRANCIS BACON

1604 APOLOGIE, pp. 32, 33.

	5.	Division hints: POET, page 32, line 18, and MY SELFE, page 33, line 9.			
	5a.	From POET, exclusive, to MY SELFE, including turn-over word.			
L		NaN	3376 R	6733	FRANCIS BACON
	5b.	From POET, inclusive, to SELFE.			
L O			3376 R	6733	FRANCIS BACON
	6.	Division hints: SONNET, page 32, line 19, and MYSELFE, page 33, line 9.			
	6a.	From SONNET, inclusive, through MYSELFE, including turn-over word.			
L		NaN	3376 R	6733	FRANCIS BACON
	7.	Division hints: Page number 32 (= ANNE) and page number 33 (=BACON).			
	7a.	From 32, exclusive, through 33.			
L		P NNi-	7633 RT	6733	FRANCIS BACON
	7b.	From 32, inclusive, to 33.			
L		P NNi-	7633 RT	6733	FRANCIS BACON
	7c.	From 32, exclusive, through 33.			
L Roman		P;- NNi-	7633 RT	6733	FRANCIS BACON
	7d.	From 32, inclusive, to 33.			
L Roman		P;- NNi-	7633 RT	6733	FRANCIS BACON
	7e.	From 32, inclusive, through 33.			
L O		P DN	7697 R1P	6797	FRANCIS BACON.

8. Division hints: First C (in CILEMENT'), page 33, line 1, to last R (in HER), page 33, line 20.
- 8a. From C, exclusive, through R.
 L O P 7633 RT 6733 FRANCIS BACON
- 8b. From C, inclusive, through R, or total page, including printer's signature.
 L O P DaD 7633 RT 6733 FRANCIS BACON
9. Division hints: Second R of page number, THREE THREE, and C of printer's signature.
- 9a. From R, exclusive, through C, omitting &, including printer's signature.
 L O P~ DN 7679 RT 6797 FRANCIS BACON.
- 9b. From R, exclusive, through C, including printer's signature.
 L O P~ DN 7697 R1P 6797 FRANCIS BACON.
- 9c. From R, inclusive, to C, omitting &.
 L P DN 7633 RT 6733 FRANCIS BACON
10. Division hints: Second R of page number, THIRTY THREE, and C of printer's signature.
- 10a. From R, exclusive, through C, omitting &, including printer's signature.
 L O P~ NN 7679 RT 6797 FRANCIS BACON.
- 10b. From R, exclusive, through C, including printer's signature.
 L O P~ NN 7697 R1P 6797 FRANCIS BACON.
- 10c. From R, inclusive, to C, omitting &.
 L O P NN 7633 RT 6733 FRANCIS BACON
11. Division hints: First R (in LORD), page 33, line 1, and C of printer's signature.
- 11a. From R, exclusive, to C, omitting &.
 L O P;~ 7633 RT 6733 FRANCIS BACON

1604 APOLOGIE, p. 44.

12. Division hints: First F of FOUR FOUR and BACON, line 20.
- 12a. From F, inclusive, through BACON, omitting &, including page number.
 L P DN 7633 RT 6733 FRANCIS BACON
13. Total page.
- 13a. From FORTIE-FOURE, inclusive, through TIME, omitting BACON, including page number.
 L P NNie- 7976 R 6797 FRANCIS BACON.
14. Division hints: First B (in BUT), line 3, and last F (in FIRST), line 20.
- 14a. From B, exclusive, through F, omitting &.
 L P 6797 I 6797 FRANCIS BACON.

1604 APOLOGIE, pp. 44, 45.

15. Division hints: BACON or BACONS, page 44, line 20, and MISTRIS, page 45, line 17.
- 15a. From BACONS, inclusive, to MISTRIS.
 L P~ 6733 I 6733 FRANCIS BACON
- 15b. From BACONS, exclusive, to MISTRIS, including page number.
 L P~ DN 6779 R2P 6797 FRANCIS BACON.
- 15c. From BACONS, exclusive, to MISTRIS, including page number.
 L O P~ DNe 6797 I 6797 FRANCIS BACON.
- 15d. From BACON, exclusive, to MISTRIS, including page number.
 L P~ DN 6797 I 6797 FRANCIS BACON.
- 15e. From BACONS, exclusive, through MISTRIS.
 L P~ 6797 I 6797 FRANCIS BACON.
16. Division hints: S of BACONS, page 44, line 20, and last W, page 45, (in ; WHICH, line 19).
- 16a. From S, exclusive, to SEMICOLON W, including turn-over word.
 L O P 7633 RT 6733 FRANCIS BACON
- 16b. From S, exclusive, to SEMICOLON W, including page number.
 L O P NaN 7633 RT 6733 FRANCIS BACON
- 16c. From S, inclusive, to SEMICOLON W, including page number.
 L P~ NN 7976 R 6797 FRANCIS BACON.
- 16d. From S, inclusive, to SEMICOLON W, including page number.
 L P~ NNi 7967 R1PT 6797 FRANCIS BACON.
- 16e. From S, inclusive, to SEMICOLON W, including page number.
 L O P~ DN 7967 R1PT 6797 FRANCIS BACON.
- 16f. From S, inclusive, to W, including page number and turn-over word.
 L P~ NN- 7976 R 6797 FRANCIS BACON.
- 16g. From S, inclusive, to W, including page number and turn-over word.
 L P~ NNi- 7967 R1PT 6797 FRANCIS BACON.
17. Division hints: C of BACONS, page 44, line 20, and last R (in THERE), page 45.

- 17a. From C, exclusive, through R, including turn-over word and page number.
L P DaD 7633 RT 6733 FRANCIS BACON
17b. From C, inclusive, through R, including page number.
L P DN 7679 RT 6797 FRANCIS BACON.
17c. From C, inclusive, through R, including turn-over word and page number.
L O P DaD 7697 R1P 6797 FRANCIS BACON.
17d. From C, inclusive, through R, including page number.
L O P DNe 7697 R1P 6797 FRANCIS BACON.
17e. From C, inclusive, to R, including page number.
L O P NN 7697 R1P 6797 FRANCIS BACON.
17f. From C, inclusive, to R, including turn-over word and page number.
L P;~ DNe 7976 R 6797 FRANCIS BACON.
17g. From C, inclusive, to R, including page number.
L O P;- NNI- 7976 R 6797 FRANCIS BACON.
18. Division hints: BACON, page 44, line 20, and MATTER, page 45, line 19.
18a. From BACON, exclusive, through MATTER, including turn-over word and page number.
L P;~ NN- 7679 RT 6797 FRANCIS BACON.
19. Division hints: BACON or BACONS, page 44, line 20, and last F (in OF), page 45, line 19.
19a. From BACONS, exclusive, to F, including turn-over word and page number.
L O P;~ NNI- 7679 RT 6797 FRANCIS BACON.
19b. From BACON, exclusive, through F.
L P;~ 7679 RT 6797 FRANCIS BACON.
20. Division hints: BACON or BACONS, page 44, line 20, and last A (in TAKE), page 45, line 20.
20a. From BACON, exclusive, to A.
L O P 7976 R 6797 FRANCIS BACON.
20b. From BACONS, exclusive, to A, including page number.
L O P DaD 7967 R2PT 6797 FRANCIS BACON.

1604 APOLOGIE, pp. 45-47.

21. Division hints: R of ROSE, page 45, line 6, and C of CROSSING, page 47, line 8.
21a. From R, inclusive, through C, including page number.
L Roman ~ DN3e 13179 RT 13197 FRANCIS. BACON.
22. Division hints: ROSE, page 45, line 6, and CROSS in CROSSING, page 47, line 8.
22a. From ROSE, exclusive, to CROSS, including page number.
L Roman ~ NNI 13133 I 13133 FRANCIS. BACON
22b. From ROSE, inclusive, through CROSS, including page number.
L Roman ~ NN 13179 RT 13197 FRANCIS. BACON.
22c. From ROSE, exclusive, to CROSS, including page number.
L Roman O ~ DN 13133 I 13133 FRANCIS. BACON
22d. From ROSE, inclusive, to CROSS, including page number.
L Roman O ~ DN2e 13197 I 13197 FRANCIS. BACON.
22e. From ROSE, exclusive, through CROSS, including page number.
L Roman O ~ NNI 13133 I 13133 FRANCIS. BACON
22f. From ROSE, exclusive, through CROSS, including turn-over word and page number.
L Roman ~ DNe 13133 I 13133 FRANCIS. BACON
22g. From ROSE, inclusive, through CROSS, including turn-over word and page number.
L ROMAN ~ DN3e 13197 I 13197 FRANCIS. BACON.
22h. From ROSE, exclusive, to CROSS, including turn-over word and page number.
L Roman O ~ NNe 13133 I 13133 FRANCIS. BACON
22i. From ROSE, exclusive, through CROSS, including page number.
L English O ~ DaD 13179 RT 13197 FRANCIS. BACON.
22j. From ROSE, exclusive, through CROSS, including turn-over word.
L English ~ 13179 RT 13197 FRANCIS. BACON.

1604 APOLOGIE, pp. 49, 50.

23. Division hints: The title "KING HENRY THE FOURTH", page 49, lines 11 and 12, and MINE, page 50, line 1.
23a. From KING HENRY THE FOURTH, exclusive, to MINE.
L P;- 3376 R 6733 FRANCIS BACON
24. Division hints: The title "KING HENRY THE FOURTH", page 49, lines 11 and 12, and MINE, page 50, line 11.
24a. From KING HENRY THE FOURTH, inclusive, to MINE, including page number and printer's signature.
L Roman P DaD 3376 R 7633 FRANCIS BACON
25. Division hints: PAMPHLET, page 49, line 9, and MINE, page 50, line 1.

25a. From PAMPHLET, exclusive, to MINE, omitting the title: KING HENRY THE FOURTH, including page number.

L		DaD	3367	T	6733	FRANCIS BACON
	26. Division hints: First W (in WHERE) line 12, after the title, page 49, and first S (in TALES), page 50, line 1.					
L		P	DN	3367	T	6733 FRANCIS BACON
	26a. From W, exclusive, to S, including page number and printer's signature.					
L		P	NNi	3367	T	6733 FRANCIS BACON
	26b. From W, exclusive, to S, including page number and printer's signature.					
L		P	DaD	3367	T	6733 FRANCIS BACON
	26c. From W, inclusive, through S, including page number.					
L		P	NN	3376	R	6733 FRANCIS BACON
	26d. From W, exclusive, to S, including page number and printer's signature.					

1604 APOLOGIE, Title Page and pp. 5, 6.

	27.	Division hints: Beginning of Title Page and I of IRELAND.				
L	27a.	From the beginning of the Title Page to the I of IRELAND. 3376 R 6733 FRANCIS BACON				
	28.	Division hints: Beginning and end of the Title Page.				
L	28a.	From the beginning of the Title Page to the period after the date. P 1c 3367 T 6733 FRANCIS BACON				
L	28b.	From the beginning of the Title Page to the period after the date. P DaL 1c 3376 R 6733 FRANCIS BACON				
	29.	Division hints: Beginning of the Title Page and I of I LOUE, page 6, line 1.				
L	29a.	From the beginning of the Title Page to I, including the printer's signature letter. P;- 7633 RT 6733 FRANCIS BACON				
	29b.	From the beginning of the Title Page to I, including date, page and printer's signature numbers. P;- DaDI 7679 RT 6797 FRANCIS BACON.				
L	29c.	From the beginning of the Title Page to I, including date and printer's signature numbers. P;- DaD 7679 RT 6797 FRANCIS BACON.				
L VV	29d.	From the beginning of the Title Page through I, including date and printer's signature letter and number. P;- DaDI 7697 R1P 6797 FRANCIS BACON.				
L	29e.	From the beginning of the Title Page to I, including the page number. P DaD 3c 7697 R1P 6797 FRANCIS BACON.				
L VV	29f.	From the beginning of the Title Page to I, including the date. P;- NNee 7967 R1PT 6797 FRANCIS BACON.				
L VV	29g.	From the beginning of the Title Page through I, including the date. P;- NNee 7976 R 6797 FRANCIS BACON.				
L VV	29h.	From the beginning of the Title Page through I, including the date and the printer's signature letter. P;- NN 7967 R1PT 6797 FRANCIS BACON.				
	30.	Division hints: FRANCIS and the date.				
L VV	30a.	From FRANCIS, inclusive, through the date, excluding the period following the date. P DaD 1c 3367 T 6733 FRANCIS BACON				
	31.	Division hints: The B of BACON and the S of SO, last line of page 5.				
L VV	31a.	From B, inclusive, to S, including date and page number. P NN 7679 RT 6797 FRANCIS BACON.				
L VV	31b.	From B, inclusive, through S, including date and page number. P NN 7697 R1P 6797 FRANCIS BACON.				
L VV	31c.	From B, inclusive, to S, including date and page number. P NN& 7697 R1P 6797 FRANCIS BACON.				
	32.	Division hints: The I of the date and SU of SUSTAINED, page 5, line 11.				
L	32a.	From I, inclusive, through SU, including date and page number. NaN 3367 T 6733 FRANCIS BACON				
	33.	Division hints: I of IT, page 5, line 6, and NAME, page 6, line 1.				
L	33a.	From I, exclusive, to NAME, including printer's signature letter and number. P;- NaN 1e 3367 T 6733 FRANCIS BACON				
L	33b.	From I, inclusive, to NAME, including printer's signature letter and number. P;- NaN 1e 3376 R 6733 FRANCIS BACON				

1605 ADVANCEMENT OF LEARNING, Title Page and p. 1.

	1. Division hints: W of TVVOO, line 2, Title Page, and S of TIMES, last line, page 1.							
L	1a. From W, exclusive, to S, including date and page number.							
	P;-	pse NaN	1c	21	13197	I	13197	FRANCIS. BACON.
	1b. From W, exclusive, to S, including date and page number.							
L	P;- pes NaN 1c 21 13197 I 13197 FRANCIS. BACON.							

	1c.	From W, inclusive, to S, including date.				
L		P;- NaN 1e 21 13133 I	13133	FRANCIS. BACON		
	1d.	From W, inclusive, to S, including date and page number.				
L	VV	P;- NaN 1c 2r 13133 I	13133	FRANCIS. BACON		
	1e.	From W, inclusive, through S, including date and page number.				
L	VV	P;- NaNI 1e 21 13179 RT	13197	FRANCIS. BACON.		
	2.	Division hints: S of BOOKES, line 2, Title Page, and W of WITH, last line, page 1.				
	2a.	From S, inclusive, to W, including date and page number.				
L		P NaNI 13133 I	13133	FRANCIS. BACON		
	2b.	From S, inclusive, through W, including date and page number.				
L		¶ only, pese NN& 2r 9776 R2PT	6797	FRANCIS BACON.		
	2c.	From S, exclusive, to W, including date and page number.				
L		¶ only, ps NNe 1e 21 9776 R2PT	6797	FRANCIS BACON.		
	3.	Division hints: B of BOOKES, line 2, Title Page, and S of TIMES, last line, page 1.				
	3a.	From B, inclusive, through S, including date and page number.				
L		P;- NaN 1e 2r 13133 I	13133	FRANCIS. BACON		
	3b.	From B, exclusive, to S, including date.				
L		P;- pem NaN 1e 13133 I	13133	FRANCIS. BACON		
	3c.	From B, exclusive, to S, including date.				
L		P;- pme NaN 1e 13133 I	13133	FRANCIS. BACON		
	3d.	From B, inclusive, through S, including date and page number.				
L		P;- pm NaN 21 13133 I	13133	FRANCIS. BACON		
	3e.	From B, exclusive, to S, including date and page number.				
L		P;- pe-s NaN 21 13197 I	13197	FRANCIS. BACON.		
	3f.	From B, exclusive, to S, including date and page number.				
L		P;- p-se NaN 21 13197 I	13197	FRANCIS. BACON.		
	3g.	From B, inclusive, to S, including date and page number.				
L		P;- p NaN 1e 2r 13197 I	13197	FRANCIS. BACON.		
	3h.	From B, exclusive, to S, including date and page number.				
L		P;- pse NaN 1c 2r 13197 I	13197	FRANCIS. BACON.		
	3i.	From B, exclusive, to S, including date and page number.				
L		P;- pes NaN 1c 2r 13197 I	13197	FRANCIS. BACON.		
	3j.	From B, exclusive, through S, including date and page number.				
L		P;- p NaN 1c 21 13133 I	13133	FRANCIS. BACON		
	3k.	From B, inclusive, to S, including date and page number.				
L		P;- peme NaNI 21 13133 I	13133	FRANCIS. BACON		
	3l.	From B, exclusive, to S, including date and page number.				
L		P;- pes NaNI 21 13133 I	13133	FRANCIS. BACON		
	3m.	From B, exclusive, to S, including date and page number.				
L		P;- pse NaNI 21 13133 I	13133	FRANCIS. BACON		
	3n.	From B, inclusive, through S, including date.				
L		P;- pe-m NaN 13133 I	13133	FRANCIS. BACON		
	3o.	From B, inclusive, through S, including date.				
L		P;- p-me NaN 13133 I	13133	FRANCIS. BACON		

1605 ADVANCEMENT OF LEARNING, Folios 60 and 61.

	1.	Division hints: B of ALPHABETS, line 28, reverse of folio 60, and A of CYPHARS, line 24, folio 61.				
	1a.	From B, exclusive, to A, including turn-over word.				
L & O		9776 R2PT	6797	FRANCIS BACON.		
	2.	Division hints: B of ALPHABETS, line 28, reverse of folio 60, and S of CYPHARS, line 24, folio 61.				
	2a.	From B, exclusive, to S.				
L		DNe 9767 T	6797	FRANCIS BACON.		
	2b.	From B, inclusive, through S, including turn-over word.				
L		DaD 9767 T	6797	FRANCIS BACON.		
	3.	Division hints: B of ALPHABETS, line 28, reverse of folio 60, and F of OF, line 26, folio 61.				
	3a.	From B, inclusive, through F, including page title.				
L		P DaDI 13197 I	13197	FRANCIS. BACON.		
	3b.	From B, exclusive, through F, including turn-over word.				
L & O		PL. 13133 I	13133	FRANCIS. BACON		
	4.	Division hints: W of WORDES, line 28, reverse of folio 60, and S of CYPHARS, line 24, folio 61.				
	4a.	From W, exclusive, through S, including page title and turn-over word.				
L		DNI 9776 R2PT	6797	FRANCIS BACON.		
	4b.	From W, exclusive, to S, including page title.				
L & O		DN 9776 R2PT	6797	FRANCIS BACON.		
	4c.	From W, inclusive, to S, including page title.				
L		P;- 13133 I	13133	FRANCIS. BACON		

- 4d. From W, exclusive, to S, including page title.
L & P;- NaN 13179 RT 13197 FRANCIS. BACON.
- 4e. From W, exclusive, through S, including page title.
L & P;- NaN 13197 I 13197 FRANCIS. BACON.
5. Division hints: B of BOOKE, folio title, folio 61, and F of OF, line 26, folio 61.
- 5a. From B, inclusive, through F, including page title.
L & P;-L. 13197 I 13197 FRANCIS. BACON.
6. Division hints: B of BEE, line 27, folio 61, and A of MATTERS, line 12, reverse of folio 61.
- 6a. From B, inclusive, through A.
L P;- 7633 RT 6733 FRANCIS BACON
7. Division hints: W of ROWLE, line 28, folio 61, and S of MATTERS, line 12, reverse of folio 61.
- 7a. From W, exclusive, through S, including page title, turn-over word, and printer's signature.
L P;- 7633 RT 6733 FRANCIS BACON
- 7b. From W, exclusive, through S PERIOD, including page title, turn-over word, and printer's signature.
L P;- 7697 R1P 6797 FRANCIS BACON.

1623 FOLIO FRONT—I.

The first printed page of the front matter of the 1623 Folio of Shakespeare's Plays which contains a poem "*To the Reader*" by B. I. will be referred to as the "To the Reader Page."

1. Division hints: W of W. JAGGARD, last page of Folio, and SHAKESPEARE of To the Reader Page, omitting W of W. ASPLEY, last page of Folio.

1a. From W, inclusive, through SHAKESPEARE.

L P NaN 3367 T 6733 FRANCIS BACON

2. Division hints: W of W. JAGGARD, last page of Folio, and SHAKESPEARES of title page, omitting TO THE READER and B. I.

2a. From W, exclusive, through SHAKESPEARES.

L P 6733 I 6733 FRANCIS BACON

3. Division hints: W of W. JAGGARD, last page of Folio, and first SHAKESPEARE of Epistle Dedicatorie.

3a. From W, exclusive, to SHAKESPEARE, including text in cut.

L OE P;- NaN 3e 30376 DR 6733 FRANCIS BACON

4. Division hints: W of W. JAGGARD, last page of Folio, and second SHAKESPEARE of second page of Epistle Dedicatorie, including A of printer's signature.

4a. From W, inclusive, to SHAKESPEARE.

L NaN 30367 DT 6733 FRANCIS BACON

5. Division hints: W of W. ASPLEY, last page of Folio, and WILLIAM of title page, omitting SHAKESPEARE and TO THE READER of To The Reader Page.

5a. From W, exclusive, through WILLIAM, including date.

L DN 3367 T 6733 FRANCIS BACON

6. Division hints: W of W. ASPLEY, last page of Folio, and SHAKESPEARE of To The Reader Page.

6a. From W, inclusive, through SHAKESPEARE.

L O P NNi- 1688 x2R 6733 FRANCIS BACON

7. Division hints: W of W. ASPLEY, last page of Folio, and SHAKESPEARES of title page.

7a. From W PERIOD, exclusive, through SHAKESPEARES.

L VV O ENJAMIN ONSON ASTE P;- NaN 6733 I 6733 FRANCIS BACON

7b. From W, exclusive, through SHAKESPEARES.

L VV O ENJAMIN ONSON ASTE P;- NaN 6797 I 6797 FRANCIS BACON.

7c. From W, exclusive, through SHAKESPEARE.

L VV O ENJAMIN ONSON ASTE P;- NaN 6779 R2P 6797 FRANCIS BACON.

8. Division hints: W of W. ASPLEY, last page of Folio, and second SHAKESPEARE of second page of Epistle Dedicatorie, omitting TO THE READER but including printer's signature.

8a. From W, exclusive, to SHAKESPEARE, including text in cut.

L & NaN 30376 DR 6733 FRANCIS BACON

9. Division hints: WILLIAM of title page and WILLIAM of Epistle Dedicatorie.

9a. From WILLIAM, inclusive, through WILLIAM.

L P NNi 1c 3376 R 6733 FRANCIS BACON

10. Division hints: WILLIAM of title page and first SHAKESPEARE of Epistle Dedicatorie, omitting title and page title of Epistle Dedicatorie.

10a. From WILLIAM, exclusive, to SHAKESPEARE.

L VV NaN 13133 I 13133 FRANCIS. BACON

11. Division hints: WILLIAM and second SHAKESPEARE of Epistle Dedicatorie.

11a. From WILLIAM, inclusive, through SHAKESPEARE.
P;-L. 6797 I 6797 FRANCIS BACON.

12. Division hints: SHAKESPEARE of To the Reader Page and WILLIAM of title page omitting B. I.

12a. From SHAKESPEARE, inclusive, to PERIOD WILLIAM.
L P 3367 T 6733 FRANCIS BACON

13. Division hints: SHAKESPEARE of To the Reader Page and WILLIAM of Epistle Dedicatorie.

13a. From SHAKESPEARE, exclusive, to WILLIAM, omitting WILLIAM of title page.
L O ENJAMIN OHNSON ASTE

13b. From SHAKESPEARE, exclusive, to WILLIAM, omitting WILLIAM SHAKESPEARE of title page, but including text in cut.
L P;- NaN 2c 7697 R1P 6797 FRANCIS BACON.

13c. From SHAKESPEARE, inclusive, to WILLIAM, including text in cut.
L P L NN& 1c 6733 I 6733 FRANCIS BACON
L O ENJAMIN OHNSON ASTE

13d. From SHAKESPEARE, exclusive, to WILLIAM, omitting WILLIAM SHAKESPEARE of title page, including text in cut.
L P NaN 1e 1a 7976 R 6797 FRANCIS BACON.

13e. From SHAKESPEARE, exclusive, to WILLIAM, omitting WILLIAM SHAKESPEARE of title page.
L O EN OHNSON ASTE

13f. From SHAKESPEARE, exclusive, to WILLIAM, omitting WILLIAM SHAKESPEARES of title page, including text in cut.
L VV P;- NaN 1c 7967 R1PT 6797 FRANCIS BACON.

13g. From SHAKESPEARE, inclusive, through WILLIAM.
L O EN OHNSON NaN 1c 6797 I 6797 FRANCIS BACON.

13h. From SHAKESPEARE, inclusive, through WILLIAM, omitting WILLIAM SHAKESPEARES of title page, including text in cut.
L VV P NaN 7976 R 6797 FRANCIS BACON.

13i. From SHAKESPEARE, inclusive, through WILLIAM, including text in cut.
L VV P NN&e 6797 I 6797 FRANCIS BACON.

13j. From SHAKESPEARE, exclusive, to WILLIAM, including text in cut.
L O EN ONSON ASTE NN 6797 I 6797 FRANCIS BACON.

13k. From SHAKESPEARE, exclusive, to WILLIAM, including text in cut.
L VV O EN ONSON ASTE DNI 2c 6797 I 6797 FRANCIS BACON.

13l. From SHAKESPEARE, exclusive, to WILLIAM, omitting WILLIAM SHAKESPEARES of title page, including text in cut.
L O EN ONSON ASTE P NNie 2c 6797 I 6797 FRANCIS BACON.

13m. From SHAKESPEARE, exclusive, to WILLIAM, omitting WILLIAM SHAKESPEARES of title page, including text in cut.
L PL NaN 1e 7967 R1PT 6797 FRANCIS BACON.

14. Division hints: SHAKESPEARES of title page and WILLIAM of Epistle Dedicatorie.

14a. From SHAKESPEARE, exclusive, to WILLIAM.
L NaN 2e 3367 T 6733 FRANCIS BACON

14b. From SHAKESPEARES, inclusive, through WILLIAM, including text in cut.
L P NN&e 2c 3376 R 6733 FRANCIS BACON

14c. From SHAKESPEARES, inclusive, through WILLIAM, including text in cut.
L P NNi&e 2c 3367 T 6733 FRANCIS BACON

14d. From SHAKESPEARE, exclusive, to WILLIAM, including text in cut.
L PL NN-e 2c 3367 T 6733 FRANCIS BACON

14e. From SHAKESPEARES, inclusive, to WILLIAM.
L & NaN 2c 3376 R 6733 FRANCIS BACON

14f. From SHAKESPEARE, exclusive, to WILLIAM.
L PL NNie&- 2c 3376 R 6733 FRANCIS BACON

1623 FOLIO FRONT—II.

1. Division hints: SHAKESPEARE of To the Reader Page and SINGULAR of Epistle Dedicatorie.

1a. From SHAKESPEARE, exclusive, through SINGULAR, omitting WILLIAM SHAKESPEARES of title page and WILLIAM of Epistle Dedicatorie, including text in cut.
L & P DNI 6733 I 6733 FRANCIS BACON

1b. From SHAKESPEARE, exclusive, through SINGULAR, including text in cut.
L VV DN 6779 R2P 6797 FRANCIS BACON.

2. Division hints: SHAKESPEARES of title page and HAM of CHAMBERLAINE of Epistle Dedicatorie.

2a. From SHAKESPEARES, exclusive, through HAM, omitting WILLIAM of Epistle Dedicatorie, including text in cut.
L O P DNe 2c 3376 R 6733 FRANCIS BACON

- 2b. From SHAKESPEARES, inclusive, to HAM, including text in cut.
L O P DaDI 2c 3376 R 6733 FRANCIS BACON
3. Division hints: SHAKESPEARES of title page and SINGULAR of Epistle Dedicatorie.
3a. From SHAKESPEARE, exclusive, to SINGULAR, omitting WILLIAM of Epistle Dedicatorie.
L DaDI 3367 T 6733 FRANCIS BACON
4. Division hints: SHAKESPEARES of title page and AUTHOUR of Epistle Dedicatorie.
4a. From SHAKESPEARES, exclusive, to AUTHOUR, omitting WILLIAM of Epistle Dedicatorie.
L VV NNi 3c 9776 R2PT 6797 FRANCIS BACON.
- 4b. From SHAKESPEARES, inclusive, to AUTHOUR, omitting &, including text in cut.
L 9767 T 6797 FRANCIS BACON.
- 4c. From SHAKESPEARES, inclusive, to AUTHOUR, omitting &, including text in cut.
L DaL 9776 R2PT 6797 FRANCIS BACON.
5. Division hints: ANN of CANNOT of To the Reader Page and HAM of CHAMBERLAINE of Epistle Dedicatorie.
5a. From ANN, exclusive, to HAM, including text in cut.
L O EN OHNSON ASTE DNI 2c 3367 T 6733 FRANCIS BACON
- 5b. From ANN, inclusive, through HAM, including text in cut.
L O ENJAMIN ONSON ASTE DNI 3367 T 6733 FRANCIS BACON
6. Division hints: ANN of CANNOT of To the Reader Page and HAM of BED-CHAMBER of Epistle Dedicatorie.
6a. From ANN, inclusive, to HAM.
L & O ENJAMIN OHNSON ASTE NaN 2e 6797 I 6797 FRANCIS BACON.
7. Division hints: ANN of CANNOT of To the Reader Page and SINGULAR of Epistle Dedicatorie.
7a. From ANN, exclusive, to SINGULAR, including text in cut.
L P NaN 7679 RT 6797 FRANCIS BACON.

1623 FOLIO FRONT—III.

1. Division hints: ANN of CANNOT of To the Reader Page and COOKE of Actors' Names Page.
1a. From ANN, exclusive, through COOKE, omitting Epistle Dedicatorie, Great Variety, and Memorie Poems, including text in cut.
L VV & P 7976 R 6797 FRANCIS BACON.
2. Division hints: ANN of WIT CAN NO MORE of Great Variety and COOKE of Actors' Names Page, excluding Memorie Poems.
2a. From ANN, exclusive, to COOKE, including printer's signature.
L NN 6733 I 6733 FRANCIS BACON
- 2b. From ANN, exclusive, through COOKE, including printer's signature.
L NN 6779 R2P 6797 FRANCIS BACON.
- 2c. From ANN, inclusive, to COOKE.
L 1e 6797 I 6797 FRANCIS BACON.

1623 FOLIO FRONT—IV.

1. Division hints: TO THE READER and I623.
1a. From TO THE READER, inclusive, through I623, including text in cut.
L VV O EN OHNSON ASTE NaN 1c 6797 I 6797 FRANCIS BACON.
2. Division hints: TO THE READER and SINGULAR.
2a. From TO THE READER, inclusive, to SINGULAR, including text in cut.
L & NN 7633 RT 6733 FRANCIS BACON
3. Division hints: A of TO THE READER and B of BLOUNT.
3a. From A, exclusive, to B, including text in cut.
L VV P;L 6733 I 6733 FRANCIS BACON
- 3b. From A, exclusive, to B, including text in cut.
L & O EN ONSON ASTE PL. 6733 I 6733 FRANCIS BACON
- 3c. From A, exclusive, to B, including text in cut.
L O ENJAMIN OHNSON ASTE PL. 6779 R2P 6797 FRANCIS BACON.
4. Division hints: A of TO THE READER and SINGULAR of Epistle Dedicatorie.
4a. From A, inclusive, to SINGULAR.
L DaDI 6779 R2P 6797 FRANCIS BACON.
- 4b. From A, inclusive, to SINGULAR, excluding &.
L VV 6779 R2P 6797 FRANCIS BACON.
- 4c. From A, inclusive, through SINGULAR, including text in cut.
L & NNie 1c 7679 RT 6797 FRANCIS BACON.

- 4d. From A, exclusive, through SINGULAR, including text in cut.
L P L DaDI 9776 R2PT 6797 FRANCIS BACON.
4e. From A, exclusive, to SINGULAR, including text in cut.
L & P L DaD 1e 9776 R2PT 6797 FRANCIS BACON.
5. Division hints: S of THIS of To the Reader Page and W of TWENTY in Number
Name form of date 1623 of title page.
5a. From S, exclusive, to W, including text in cut.
L P NN 1u 6797 I 6797 FRANCIS BACON.
5b. From S, inclusive, through W, including text in cut.
L VV P NNe 1c 6797 I 6797 FRANCIS BACON.
6. Division hints: F of FIGURE of To the Reader Page and B of BLOUNT of title page.
6a. From F, inclusive, to B, including text in cut.
L O ENJAMIN OHNSON ASTE
P;-L 6779 R2P 6797 FRANCIS BACON.
6b. From F, inclusive, through B, including text in cut.
L VV O ENJAMIN OHNSON ASTE
P;- 1e 6797 I 6797 FRANCIS BACON.
7. Division hints: F of FIGURE of To the Reader Page and SINGULAR of Epistle
Dedicatorie.
7a. From F, exclusive, to SINGULAR, including text in cut.
L O ENJAMIN ONSON ASTE DN 2c 7633 RT 6733 FRANCIS BACON
7b. From F, exclusive, to SINGULAR, excluding B. I. and &.
L 1a 6779 R2P 6797 FRANCIS BACON.
7c. From F, inclusive, through SINGULAR, excluding B. I. and &.
L NN 1c 1u 7697 R1P 6797 FRANCIS BACON.
7d. From F, inclusive, to SINGULAR, including text in cut.
L P NNe 1c 9776 R2PT 6797 FRANCIS BACON.
7e. From F, inclusive, to SINGULAR, including text in cut.
L P NNie 1c 9767 T 6797 FRANCIS BACON.

1623 FOLIO FRONT—V.

1. Division hints: F of FROM of the first line of the Great Variety and COCK of COCK-
PIT of the Great Variety.
1a. From F, exclusive, through COCK.
L VV P l-pe 9767 T 6797 FRANCIS BACON.
1b. From F, inclusive, to COCK.
L VV P lme 1e 9767 T 6797 FRANCIS BACON.
1c. From F, inclusive, through COCK.
L P l-m 1c 9776 R2PT 6797 FRANCIS BACON.
1d. From F, inclusive, to COCK.
L P l-p 1c 9776 R2PT 6797 FRANCIS BACON.
2. Division hints: A of WILLIAM of first line of Actors' Names Page to C of COOKE of
Actors' Names Page.
2a. From A, exclusive, to C.
L VV 1l 3376 R 6733 FRANCIS BACON
2b. From A, inclusive, through C.
L 1r 3376 R 6733 FRANCIS BACON
3. Division hints: THE WORKES and CROSSE of the Actors' Names Page.
3a. From THE WORKES, inclusive, through C of CROSSE.
L 3367 T 6733 FRANCIS BACON
3b. From the R of WORKES, inclusive, through CROSS of CROSSE.
L 3367 T 6733 FRANCIS BACON
4. Division hints: W of W. ASPLEY, last page of Folio and Cut of title page.
4a. From W, exclusive, through Cut, including text in cut.
L P NNe 6797 I 6797 FRANCIS BACON.
5. Division hints: SHAKESPEARE and B. I. of To the Reader Page.
5a. From SHAKESPEARE, inclusive, to B. I.
L VV P 3376 R 6733 FRANCIS BACON
6. Division hints: SHAKESPEARE of To the Reader Page and 1623 of title page,
omitting WILLIAM SHAKESPEARES and & of title page.
6a. From SHAKESPEARE, exclusive, through 1623.
L VV P;- NaN 1c 7967 R1PT 6797 FRANCIS BACON.
7. Division hints: First and second SHAKESPEARES of Epistle Dedicatorie.
7a. From SHAKESPEARE, inclusive, through SHAKESPEARE.
L VV 7697 R1P 6797 FRANCIS BACON.
8. Division hints: TO THE READER, and SHAKESPEARES of title page, omitting
SHAKESPEARE of To the Reader Page.
8a. From TO THE READER, exclusive, through SHAKESPEARES, omitting SHAKE-
SPEARE of To the Reader Page.
L O EN OHNSON ASTE 3367 T 6733 FRANCIS BACON

9. Division hints: TO THE READER and WILLIAM of Epistle Dedicatorie, omitting SHAKESPEARE of To the Reader Page.

9a. From TO THE READER, inclusive, to WILLIAM.

L O ENJAMIN OHNSON ASTE

NaN 6733 I 6733 FRANCIS BACON

10. Division hints: TO THE READER and SHAKESPEARES of title page.

10a. From TO THE READER, exclusive, through SHAKESPEARES.

L VV 3367 T 6733 FRANCIS BACON

11. Division hints: GRAVER of To the Reader Page and WILLIAM of title page.

11a. From ER, inclusive, of GRAVER to WILLIAM.

L O EN ONSON ASTE P;- 3376 R 6733 FRANCIS BACON

12. Division hints: BRASSE of To the Reader Page and ANN of WE CANNOT BUT of Epistle Dedicatorie.

12a. From first BRASSE, exclusive, to ANN, excluding ANN of CANNOT and second BRASSE of To the Reader Page.

L VV & NaN 9776 R2PT 6797 FRANCIS BACON.

12b. From second BRASSE, exclusive, to ANN.

L DaD 3e 7697 R1P 6797 FRANCIS BACON.

12c. From second BRASSE, inclusive, through ANN.

L VV & NN& 7976 R - 6797 FRANCIS BACON.

13. Title Page.

13a. Title Page including text in cut.

L & P Every . as punctum N Ny- 1a 3376 R 6733 FRANCIS BACON

13b. Title Page, excluding WILLIAM SHAKESPEARE.

L P NaN 1e 3367 T 6733 FRANCIS BACON

13c. Title Page, excluding MR.

L & P NaN 1c 3376 R 6733 FRANCIS BACON

14. First page of Epistle Dedicatorie.

14a. From WHILST, inclusive, through UNTO, including printer's signature.

L DaD 7633 R1P 6733 FRANCIS BACON

THE MERRY WIVES OF WINDSOR, p. 41.

1. Division hints: AN, line 8, column 1, and COOKE.

1a. From AN PERIOD, exclusive, to COOKE, speakers' names only.

L O P 3367 T 6733 FRANCIS BACON

2. Division hints: ANN of MANNERLY, line 53, column 1, and COOKE.

2a. From ANN, exclusive, through COOKE SEMI-COLON, including scene title.

L Roman P;- 3367 T 6733 FRANCIS BACON

2b. From ANN, inclusive, to COOKE, including speakers' names and scene title.

L Roman O P 21 3376 R 6733 FRANCIS BACON

2c. From ANN, exclusive, to COOKE, including speakers' names and scene title.

L Roman P 1b 21 3376 R 6733 FRANCIS BACON

2d. From ANNE, exclusive, through COOKE, including speakers' names and scene title.

L Roman O P 1r 3367 T 6733 FRANCIS BACON

3. Division hints: COOKE and ANNE, line 2, column 2.

3a. From COOKE, exclusive, to ANNE, including speakers' names and scene title.

L OE P;- ~ N Ni- 1b 2r 3376 R 6733 FRANCIS BACON

3b. From COOKE, inclusive, to ANNE, including speakers' names and scene title.

L OC P;- 2r 3376 R 6733 FRANCIS BACON

4. Division hints: COOKE and ANNE, line 4, column 2.

4a. From COOKE, inclusive, to ANNE.

L P 3376 R 6733 FRANCIS BACON

4b. From COOKE, exclusive, through ANNE.

L P DaD 3367 T 6733 FRANCIS BACON

4c. From COOKE SEMICOLON, exclusive, to ANNE.

L O P N Ni 3367 T 6733 FRANCIS BACON

4d. From COOKE SEMICOLON, exclusive, to ANNE.

L O P NN 3376 R 6733 FRANCIS BACON

THE MERRY WIVES OF WINDSOR, p. 53.

1. Division hints: The F of the page title and the B of BACON.

1a. From F, exclusive, to B, including speakers' names.

L Italic 3376 R 6733 FRANCIS BACON

2. Division hints: The beginning of the scene and BACON.

2a. From the beginning of the scene to BACON, including speakers' names.

L Italic 3376 R 6733 FRANCIS BACON

3. Division hints: The WILLIAM of the stage directions and BACON.
 3a. From WILLIAM, exclusive, to BACON, including speakers' names.
- L Italic 3376 R 6733 FRANCIS BACON
 4. Division hints: The WILLIAM of Evan's speech, line 17, and BACON.
 4a. From WILLIAM, inclusive, through BACON, including speakers' names.
- L Italic P 3376 R 6733 FRANCIS BACON
 4b. From WILLIAM, exclusive, through BACON.
- L P 7679 RT 6797 FRANCIS BACON.
 5. Division hints: The WILLIAM of Evan's speech, line 31, and BACON.
 5a. From WILLIAM, exclusive, to BACON.
- L O P;- L. qp 6733 I 6733 FRANCIS BACON
 5b. From WILLIAM, exclusive, to BACON.
- L O P L. q-p 6733 I 6733 FRANCIS BACON
 5c. From WILLIAM, inclusive, through BACON.
- L P;-ipe 6779 R2P 6797 FRANCIS BACON.
 5d. From WILLIAM, inclusive, through BACON.
- L P i-pe 6779 R2P 6797 FRANCIS BACON.
 6. Division hints: The F of line 38 and BACON.
 6a. From F, exclusive, to BACON, including speakers' names.
- L English O Pi-me 3376 R 6733 FRANCIS BACON
 6b. From F, exclusive, through BACON, including speakers' names.
- L English O Pipe 3367 T 6733 FRANCIS BACON
 6c. From F, inclusive, through BACON, including speakers' names.
- L English O Pq-m 3367 T 6733 FRANCIS BACON
 6d. From F, exclusive, to BACON, including speakers' names.
- L English O Pime 3376 R 6733 FRANCIS BACON
 6e. From F, inclusive, through BACON, including speakers' names.
- L English O P;-qm 3367 T 6733 FRANCIS BACON
 7. Division hints: BACON and the F of line 62.
 7a. From BACON, exclusive, to F, including turn-over word.
- L English OE WI 7967 R1PT 6797 FRANCIS BACON.
 7b. From BACON, exclusive, to F, including turn-over word, speakers' names, page title and number.
- L NN 9767 T 6797 FRANCIS BACON.
 7c. From BACON, exclusive, through F, including speakers' names, page title and number.
- L VV DN 9767 T 6797 FRANCIS BACON.
 8. Division hints: The first S in the page title and the W of WILLIAM, line 17.
 8a. From S, exclusive, through W, including speakers' names, stage directions, scene and page titles.
- L OA 6797 I 6797 FRANCIS BACON.
 9. Division hints: The first S in the page title and the W of WILL, line 21.
 9a. From S, exclusive, to W, including speakers' names, stage directions, and scene title.
- L VV 7679 RT 6797 FRANCIS BACON.
 9b. From S, inclusive, to W, including speakers' names, stage directions, and scene title.
- L VV 7697 R1P 6797 FRANCIS BACON.

I HENRY IV, pp. 53, 54.

1. Division hints: BACON of page 53, column 1, line 51, and F of page 53, column 2, line 11.
 1a. From BACON, inclusive, through F.
- L Roman 6733 I 6733 FRANCIS BACON
 1b. From BACON, inclusive, through F, including speakers' names, stage directions, page title and number.
- L DNI 7697 R1P 6797 FRANCIS BACON.
 1c. From BACON, inclusive, to F, including speakers' names and stage directions.
- L O WI P q-p 13197 I 13197 FRANCIS. BACON.
 2. Division hints: BACON of page 53, column 1, line 51, and F of page 53, column 2, line 21.
 2a. From BACON, inclusive, to F, including speakers' names and numbers.
- L Roman O NaNI 9767 T 6797 FRANCIS BACON.
 2b. From BACON, inclusive, through F, including speakers' names and numbers.
- L Roman O WI NaNI 9776 R2PT 6797 FRANCIS BACON.
 3. Division hints: BACON of page 53, column 1, line 51, and NICHOLAS of page 53, column 2, line 28.
 3a. From BACON, exclusive, to NICHOLAS, including speakers' names and stage directions.
- L 13197 I 13197 FRANCIS. BACON.
 4. Division hints: BACON of page 53, column 1, line 51, and FRANCIS of page 55, column 2, line 58.
 4a. From BACON, exclusive, to FRANCIS, including speakers' names, stage directions, scene and page titles, excluding Scenes ii and iii.
- L OAE+SCORE I,2,NNOrd 3,3,53,NNi 33076 DR 6733 FRANCIS BACON

4b. From BACON, inclusive, to FRANCIS, including speakers' names, stage directions, scene and page titles, excluding Scenes ii and iii.
L OACE+2E I,2,NNOrd 3,3,53NN 33076 DR 6733 FRANCIS BACON

4c. From BACON, inclusive, to FRANCIS, including speakers' names, stage directions, scene and page titles, excluding Scenes ii and iii.
L OACE+2E I,2,NNOrd 3,3,53,NNi 33067 DT 6733 FRANCIS BACON

4d. From BACON, inclusive, through FRANCIS, including speakers' names and stage directions, excluding Scenes ii and iii.
L OACE+2E+SCORE I,2,NNOrd;
3,3,53,NN 33131 R 13133 FRANCIS. BACON

5. Division hints: BACON of page 54, column 2, line 26, and FRAN of page 56, column 1, line 21.

5a. From BACON, exclusive, through FRAN, including speakers' names, excluding Scene iii.
L OAE WI+SCORE P q-pe NaN 33067 DT 6733 FRANCIS BACON

5b. From BACON, inclusive, through FRAN, including speakers' names, stage directions, scene and page titles, turn-over word, the letter of the printer's signature, and the text of Scene iii.
L OACE 76033 DRT 6733 FRANCIS BACON

5c. From BACON, inclusive, through FRAN, including speakers' names, stage directions, scene and page titles, printer's signature, page number, and the text of Scene iii.
L OACE WI+SCORE NNi 76330 DRT 6733 FRANCIS BACON

5d. From BACON, exclusive, to FRAN, including speakers' names, stage directions, scene and page titles, page number, turn-over word, and the text of Scene iii.
L OAE WI NaN 76033 DRT 6733 FRANCIS BACON

5e. From BACON, inclusive, through FRAN, including speakers' names, stage directions, scene and page titles, page number, turn-over word, and the text of Scene iii.
L OACE WI DaD 76033 DRT 6733 FRANCIS BACON

6. Division hints: BACON of page 54, column 2, line 26, and FRANCIS of page 56, column 2, line 21.

6a. From BACON, inclusive, to FRANCIS, including speakers' names, stage directions, scene title, turn-over word, and the text of Scene iii.
L OACE+SCORE
P qme L NaN 131790 DRT 13197 FRANCIS. BACON.

6b. From BACON, inclusive, to FRANCIS, including speakers' names, stage directions, scene title, turn-over word, and the text of Scene iii.
L OACE WI P;- 131790 DRT 13197 FRANCIS. BACON.

7. Division hints: BACON of page 54, column 2, line 26, and FRAN of page 56, column 2, line 17.

7a. From BACON, exclusive, to FRAN, including speakers' names, stage directions, turn-over word, and the text of Scene iii.
L OACE WI P;- NaN 131790 DRT 13197 FRANCIS. BACON.

7b. From BACON, inclusive, through FRAN PERIOD, including speakers' names, stage directions, scene title, and the text of Scene iii.
L OACE WI P L NaN 131790 DRT 13197 FRANCIS. BACON.

7c. From BACON, exclusive, to FRAN, including speakers' names, stage directions, scene title, printer's signature, and the text of Scene iii.
L OACE+SCORE P L NN 131790 DRT 13197 FRANCIS. BACON.

7d. From BACON, inclusive, through FRAN PERIOD, including speakers' names and the text of Scene iii.
L O P;-q-m 131330 D 13133 FRANCIS. BACON

8. Division hints: BACONS of page 54, column 2, line 30, and end of Scene ii.

8a. From BACONS, exclusive, to end of Scene ii, including speakers' names.
L OE 7976 R 6797 FRANCIS BACON.

9. Division hints: BACONS of page 54, column 2, line 30, and FRANCIS of page 55, column 2, line 58.

9a. From BACONS, inclusive, through FRANCIS, including speakers' names, scene and page titles, excluding the text of Scene iii.
L OA WI il 13133 I 13133 FRANCIS. BACON

9b. From BACONS, exclusive, to FRANCIS, including speakers' names, scene and page titles, page and text numbers, excluding the text of Scene iii.
L DN 13197 I 13197 FRANCIS. BACON.

9c. From BACON, exclusive, through F of FRANCIS, including text of Scene iii.
L P q-m 79670 DR1PT 6797 FRANCIS BACON.

9d. From BACONS COMMA, exclusive, through F of FRANCIS, including text of Scene iii.
L P-q-m 79670 DR1PT 6797 FRANCIS BACON.

9e. From BACONS, inclusive, through FRANCIS, including speakers' names, stage directions, scene title, excluding text of Scene iii.
L O WI 1r 13133 I 13133 FRANCIS. BACON

9f. From BACONS, exclusive, to FRANCIS, including speakers' names, stage directions, page title, page and text numbers, excluding text of Scene iii.
L NNi 13197 I 13197 FRANCIS. BACON.

10. Division hints: BACONS of page 54, column 2, line 30, and FRAN of page 56, column 1, line 21.
- 10a. From BACONS, exclusive, through FRAN PERIOD, including speakers' names, stage directions, scene and page titles, page number, excluding text of Scene iii.
- L P NNie 6797 I 6797 FRANCIS BACON.
11. Division hints: First F of page 54, column 2, line 1, and BACON of page 54, column 2, line 26.
- 11a. From F, inclusive, through BACON, including speakers' names and stage directions.
- L 7967 R1PT 6797 FRANCIS BACON.
12. Division hints: First F of page 54, column 2, line 1, and BACONS of page 54, column 2, line 30.
- 12a. From F, inclusive, to BACONS, including speakers' names and stage directions.
- L N of THON of line 12 = U 9776 R2PT 6797 FRANCIS BACON.
13. Division hints: ROSE of page 56, column 1, line 40, and CROSSE of page 56, column 1, line 52.
- 13a. From ROSE, inclusive, through CROSSE, including speakers' names and numbers.
- L O P q-pe NNI 6797 I 6797 FRANCIS BACON.
- 13b. From ROSE, exclusive, to CROSSE, including speakers' names and numbers.
- L O P im NN Ord 6733 I 6733 FRANCIS BACON
- 13c. From ROSE, exclusive, to CROSSE, including speakers' names and numbers.
- L O P q-pe NN Ord 6797 I 6797 FRANCIS BACON.
- 13d. From ROSE, inclusive, to CROSSE, including speakers' names and numbers.
- L O + 2E P im NN Ord 6797 I 6797 FRANCIS BACON.
- 13e. From ROSE, inclusive, through CROSSE, including speakers' names.
- L O P im 6779 R2P 6797 FRANCIS BACON.
- 13f. From ROSE, inclusive, through CROSSE, including speakers' names and numbers.
- L O P im NNI 6733 I 6733 FRANCIS BACON

**THE CHAPTER HOUSE, AN ADDRESS BY THE VERY REV. H. E. SAVAGE, D. D.,
Title Page and p. 1.**

1. The Title Page.
- 1a. Excluding Old English and Italic Type.
- L P q-ms 1c 11 3367 T 6733 FRANCIS BACON
- 1b. Excluding Old English Type.
- L PL DaD 1c 11 3367 T 6733 FRANCIS BACON
2. Division hints: A of AN, line 3, Title Page, and C of CHAMBER, line 3, page 1.
- 2a. From A, exclusive, to C, including title of page 1.
- L NN 1e 11 3376 R 6733 FRANCIS BACON
3. Division hints: AN, line 3, Title Page, and HAM of CHAMBER, line 3, page 1.
- 3a. From AN, exclusive, through HAM, including title of page 1.
- L O NN& 1e 3367 T 6733 FRANCIS BACON
- 3b. From AN, exclusive, to HAM, including title of page 1.
- L P NaN 6733 I 6733 FRANCIS BACON
4. Paragraph 1, page 1.
- 4a. Including page title and EZEK. xlii.1
- L O P q-ms 3367 T 6733 FRANCIS BACON

1923 HAND GUIDE TO LICHFIELD CATHEDRAL, pp. 32, 33.

1. Division hints: RED, line 24, page 32, and STAFF, line 1, page 33.
- 1a. From RED, exclusive, through STAFF, including page title and number.
- L P;- DaD 9767 T 6797 FRANCIS BACON.
2. Text above cut, page 33.
- 2a. Entire text including page title and number.
- L P NN- 1e 11 6733 I 6733 FRANCIS BACON
- 2b. Entire text including page title.
- L O P 51 6779 R2P 6797 FRANCIS BACON.
3. Text of page 33.
- 3a. Entire text.
- L DaDI 7976 R 6797 FRANCIS BACON.
4. Division hints: F of LICHFIELD, page title, page 33, and ST. ALBAN, line 6, page 33.
- 4a. From F, inclusive, through ST. ALBAN, including page title and number.
- L P DN 11 3376 R 6733 FRANCIS BACON
5. Division hints: F of LICHFIELD, page title, page 33, and ST. ALBANS, line 13, page 33.
- 5a. From F, exclusive, through ST. ALBANS, including page title.
- L O NN 1e 1r 7697 R1P 6797 FRANCIS BACON.
6. Division hints: F of LICHFIELD, page title, page 33, and B of BOTH, last line, page 33.

	6a.	From F, inclusive, to B, including page title.					
L		NaN 1e 9767 T	6797	FRANCIS BACON.			
	7.	Division hints: A of CATHEDRAL, page title, page 33, and B of BOTH, last line, page 33.					
L	7a.	From A, exclusive, through B, including page title.	1e 7976 R	6797	FRANCIS BACON.		
L	7b.	From A, exclusive, through B, including page title.	DaDI 1c 7976 R	6797	FRANCIS BACON.		
L	7c.	From A, exclusive, to B, including page title and number.	DaDI 1i 7976 R	6797	FRANCIS BACON.		
L	7d.	From A, inclusive, to B, including page title and number.	DaD 1r 7976 R	6797	FRANCIS BACON.		
L	7e.	From A, inclusive, through B, including page title and number.	DaD 1c 7967 R1PT	6797	FRANCIS BACON.		
	8.	Division hints: A of NATIUS, line 1, page 33, and B of BOTH, last line, page 33.					
L	8a.	From A, exclusive, through B, including text in cut.	1c 7976 R	6797	FRANCIS BACON.		
L	8b.	From A, inclusive, to B, including text in cut.	DaD 7967 R1PT	6797	FRANCIS BACON.		
	9.	Division hints: S of NATIUS, line 1, page 33, and W of WAS, last line, page 33.					
L	9a.	From S, inclusive, through W.	P DN 1c 9767 T	6797	FRANCIS BACON.		
	10.	Division hints: W of WITH, line 1, page 33, and S of WAS, last line, page 33.					
L	10a.	From W, exclusive, through S, including text in cut.	P DaD 1c 9776 R2PT	6797	FRANCIS BACON.		
	11.	Division hints: ALBAN, line 6, page 33, and FIT of OF IT, last line, page 33.					
L	11a.	From ALBAN, exclusive, to FIT, including text in cut.	NaN 6733 I	6733	FRANCIS BACON		

1923 HAND GUIDE TO LICHFIELD CATHEDRAL, pp. 38-40.

	1.	The Chapter House section entire.					
L	1a.	Including dates and numbers of text.	NaN 30367 DT	6733	FRANCIS BACON		
	1b.	Punctuation only.	P 7967 R1PT	6797	FRANCIS BACON.		
L	1c.	Including page title and text in cut.	P 2c 21 33131 R	13133	FRANCIS. BACON		
	2.	The first paragraph of The Chapter House section.					
L	2a.	Including the text in the cut and the numbers in the text.	P;- NN 7967 R1PT	6797	FRANCIS BACON.		
	3.	The fourth paragraph of The Chapter House section.					
L	3a.	Including page title and number and numbers in text.	O PL. NN 6797 I	6797	FRANCIS BACON.		
	4.	Text above cut, page 39.					
L	4a.	From the F of FOURTH (Number Name of 4th), exclusive, to end of paragraph.	O PL. NN 1c 3376 R	6733	FRANCIS BACON		
L	4b.	From the F of FOURTH (Number Name of 4th), inclusive, to end of paragraph.	O PL. NN& 3376 R	6733	FRANCIS BACON		
	5.	Page 39 entire.					
L	5a.	Including page title and number.	P;-L. NN-& 1e 1r 6733 I	6733	FRANCIS BACON		
	6.	Division hints: B of BUILT, line 10, page 38, and F of OF, last line, page 38.					
L	6a.	From B, exclusive, through F, including numerals in text.	DN 13133 I	13133	FRANCIS. BACON		
	7.	Division hints: B of BUILT, line 10, page 38, and F of FRANCIS, line 15, page 40.					
L	7a.	From B, inclusive, through F, including page title and number and text in cut.	P DaD 2e 2r 33076 DR	6733	FRANCIS BACON		
L	7b.	From B, exclusive, to F, including page title and text in cut.	P L. 2e 3r 1i 33076 DR	6733	FRANCIS BACON		
L	7c.	From COMMA B, inclusive, through F, including page title and number and text in cut.	P L. DaD 2e 33076 DR	6733	FRANCIS BACON		
L	7d.	From COMMA B, inclusive, to F, including page title and number and text in cut.	P L. DaD 2e 2r 33076 DR	6733	FRANCIS BACON		
	8.	Division hints: W of WITH, line 11, page 38, and S of FRANCIS, line 15, page 40.					
L	8a.	From W, exclusive, to S, including page title and text in cut.	P;- DaDI 2e 2i 33067 DT	6733	FRANCIS BACON		
	9.	Division hints: F of LICHFIELD, title of page 39, to B of BISHOP, last line, page 39.					
L	9a.	From F, inclusive, to B, including text in cut.	P;-L. NaN 6733 I	6733	FRANCIS BACON		

- 9b. From F, exclusive, to B.
L O P;-L. NaN 1e 2r 6733 I 6733 FRANCIS BACON
9c. From F, inclusive, to B, including text in cut.
L P;- NaN 6779 R2P 6797 FRANCIS BACON.
9d. From F, inclusive, through B, including text in cut.
L PL. NaN 21 6733 I 6733 FRANCIS BACON
10. Division hints: A of CATHEDRAL, title of page 39, and B of VESTIBULE, text
in cut.
10a. From A, inclusive, through B, including page title and number and text in cut.
L P DN 11 3376 R 6733 FRANCIS BACON
10b. From A, exclusive, to B, including page title and number and text in cut.
L O P 1e 11 3367 T 6733 FRANCIS BACON
11. Division hints: B of BISHOP, line 1, page 39, and F of FROM, text in cut.
11a. From B, exclusive, to F, including text in cut.
L PL. NN-& 3376 R 6733 FRANCIS BACON
11b. From B, inclusive, to F, including text in cut.
L PL. DN 11 3376 R 6733 FRANCIS BACON
12. Division hints: B of BISHOP, line 1, page 39, and F of HEREFORD, last line, page 39.
12a. From B, inclusive, through F, including text in cut.
L P;-L. NaN 1e 11 6733 I 6733 FRANCIS BACON
13. Division hints: S of BISHOP, line 1, page 39, and W of W C G of text in cut.
13a. From S, inclusive, through W, including text in cut.
L O P;-L. NN 3367 T 6733 FRANCIS BACON
14. Division hints: S of BISHOP, line 1, page 39, and W of AFTERWARDS, last line,
page 39.
14a. From S, inclusive, through W.
L DaD 1e 3376 R 6733 FRANCIS BACON
15. Division hints: W of W C G, text in cut, page 39, and F of FRANCIS, line 15, page 40.
15a. From W, inclusive, to F, including text in cut.
L O 9767 T 6797 FRANCIS BACON.
15b. From W, exclusive, through F, including page title and text in cut.
L DaD 1e 21 9776 R2PT 6797 FRANCIS BACON.
16. Division hints: W of W C G, text in cut, page 39, and S of FRANCIS, line 15, page 40.
16a. From W, inclusive, through S, including text in cut.
L DaDI 11 9776 R2PT 6797 FRANCIS BACON.
17. Division hints: B of VESTIBULE, text in cut, page 39, and F of FRANCIS, line 15,
page 40.
17a. From B, inclusive, through F, including text in cut.
L DNI 1c 9776 R2PT 6797 FRANCIS BACON.

PLATES

- | | |
|------------------------|---|
| Plate No. 1. | From Francis Bacon: <i>Of the Advancement and Proficiency of Learning</i> . 1640. |
| Plate No. 2. | From Gustavus Selenus: <i>Cryptomenytices et Cryptographiae</i> . 1624. |
| Plates Nos. 3 to 7. | From Francis Bacon: <i>Essayes</i> . 1597. Reproduced from the copy in the Huntington Library. |
| Plates Nos. 8 to 20. | From Francis Bacon: <i>His Apologie, in certaine imputations concerning the late Earle of Essex</i> . 1604. Reproduced from the copy in the Huntington Library. |
| Plates Nos. 21 to 25. | From Francis Bacon: <i>The Twvoo Bookes of the proficience and aduancement of Learning</i> . 1605. |
| Plates Nos. 26 to 42. | From the first folio edition, 1623, of Shakespeare's <i>Comedies, Histories, & Tragedies</i> . Plate No. 27 is from the Chatsworth copy now in the Huntington Library. The remaining Plates are from the Sidney Lee facsimile of the same copy. |
| Plates Nos. 43 to 46. | From <i>Venus and Adonis</i> . 1593. Sidney Lee facsimile. |
| Plates Nos. 47 to 51. | From <i>Lvcrece</i> . 1594. Sidney Lee facsimile. |
| Plates Nos. 52 to 56. | From <i>The Passionate Pilgrime</i> . 1599. Sidney Lee facsimile. |
| Plate No. 57. | From the John Wright edition of the <i>Sonnets</i> . 1609. Sidney Lee facsimile. |
| Plates Nos. 58 to 64. | From the William Apley edition of the <i>Sonnets</i> . 1609. Sidney Lee facsimile. |
| Plates Nos. 65 and 66. | From the <i>Address</i> given by The Very Rev. H. E. Savage, D. D., Dean of Lichfield, on the Festival of St. Chad, 1919. |
| Plates Nos. 67 to 71. | From <i>Hand Guide to Lichfield Cathedral</i> . Twelfth Edition. 1923. |

PLATES

An Example of a Bi-literarie Alphabet.

A *B* *C* *D* *E* *F*
Aaaaa *aaaab.* *aaaba.* *aaabb.* *aabaa.* *aabab.*
G *H* *I* *K* *L* *M*
aabba *aabbb* *abaaa.* *abaab.* *ababa.* *ababb.*
N *O* *P* *Q* *R* *S*
abbaa. *abbab.* *abbba* *.abbbb.* *baaaa.* *baaab.*
T *V* *W* *X* *Y* *Z*
baaba. *baabb.* *babaa.* *babab.* *babba.* *babbb.*

Neither is it a small matter these *Cypher-Characters* have, and may performe : For by this *Art* a way is opened, whereby a man may expresse and signifie the intentions of his minde, at any distance of place, by objects which may be presented to the eye, and accommodated to the eare : provided those objects be capable of a twofold difference onely ; as by Bells, by Trumpets, by Lights and Torches, by the report of Muskets, and any instruments of like nature. But to pursue our enterprise, when you addresse your selfe to write, resolve your inward-infolded Letter into this *Bi-literarie Alphabet*. Say the *interiour Letter* be

Fuge.

Example of Solution.

F. *V.* *G.* *E*
Aabab. *baabb.* *aabba.* *aabaa.*

CAPUT VI.

De Comparatione Arbitrariâ mediante
Clave: Item Fortuitâ mediante
Instrumento.

Ecundus Principalis Modus pendet à Clave. Ad cuius normam hîc Litera spargenda: Quæ & ipsa Litera est, (vid. f. c. 8. Lib. 2.) suoquè ordine, quo stat in Alphabeto docet, quoto loco altera Litera collocanda sit: E.g. Stante Alphabeto:

*1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24.
a b c d e f g h i k l m n o p q r s t u v v x y z*

Si Secretum sit Fuge ocyùs: ponatur Litera F, quæ quoniam sexta in ordine est Alphabeti, hinc sequens Litera U, post eam sexto loco sistenda: Et cum U 20. sit in Alphabeto, hinc vigesimo loco post Literam U collocanda Litera G. Undè si ad eum modum pergis, ex Secreto talis exsurgere potest Oratio.

Faultius tibi, mihi certè nihil gratius est tuo reditu, quem specityùs accelerasti. Nî enim istud factum fuisset, ingens rebus tuis damnum, &c.

Notandum hîc, si numerus Litera duplicetur, laxiorem dari hîc facultatem conficiendi orationem.

Tertius Modus pendet à decantato illo instrumento bractea perforata, ubi ratione foraminis vel lati vel angusti, scribuntur una vel plures Secreti Litera, atquè ejusdem beneficio, Lectori vicissim deteguntur. Cujus Instrumenti confectiorem, & per illud Scribendi Modum ex Cardano & Glauburgio, in Expositione ad Polygraph. Trithemij, Porta

Lib. 2. c. 18. luculenter aperuit: Ideoque nihil ultra addimus. Vide

sup. Lib. 2. c. 9. & inf. Lib. 6. c. 10. & 20. Nam Instrumenta ibi descripta, hîc non ineptè quadrant.



[Plate No. 2]

CAPUT

Essayes.

Religious Meditations.

Places of perswasion and
disswasion.

Seene and allowed.



AT LONDON,
Printed for Humfrey Hooper, and are
to be sold at the blacke Beare
in Chauncery Lane.

1597.



To M. Anthony Bacon
his deare Brother.



Ouing and be-
loued Brother, I
doe nowe like
some that haue
an Orcharde ill
neighbored, that
gather their fruit
before it is ripe,
to preuent stealing. These fragments
of my conceites were going to print;
To labour the staie of them had bin
troublesome, and subiect to interpre-
tation; to let them passe had beene
to aduēture the wrong they mought
A 3 receiue

The Epistle

receiue by vntrue Coppies, or by some garnishment, which it mought please any that should set them forth to bestow vpon them. Therefore I helde it best discretion to publish them my selfe as they passed long agoe from my pen, without any further disgrace, then the weaknesse of the Author. And as I did euer hold, there mought be as great a vanitie in retiring and withdrawing mens conceites (except they bee of some nature) from the world, as in obtruding them: So in these particulars I haue played my selfe the Inquisitor, and find nothing to my vnderstanding in them contrarie or infectious to the state of Religion, or manners, but rather (as I suppose) medicinable. Only I disliked now to put them out because they will bee like the late new halfe-pence, which though the Silver were good, yet the peeces were small.

Dedicatorie.

small But since they would not stay
with their Master, but would needes
trauaile abroad, I haue preferred
them to you that are next my selfe,
Dedicating them, such as they are,
to our loue, in the depth whereof (I
assure you) I sometimes wish your in-
firmities translated vpon my selfe,
that her Maiestie might haue the
seruice of so actiue and able a mind, &
I might be with excuse confined to
these contemplations & Studies for
which I am fittest, so commend I you
to the preservation of the diuine Ma-
iestie. From my Chamber at Graies
Inne this 30. of Ianuarie. 1597.

Your entire Louing brother.

Fran. Bacon.

A Table of the Coulers
ad actum comparatus ; cum gradu ab actu
ad incrementum : For other, maior
videtur gradus ab impotentia ad
potentiam, quàm a potentia
ad actum.

FINIS.



Printed at London by John Windet
for Humfrey Hooper.

1597.

SIR FRANCIS
BACON HIS APOLO-
GIE, IN CERTAINE

imputations concerning the late
Earle of Essex.

Written to the right Hono-
rable his very good Lord, the Earle
*of Denonshire, Lord Lieute-
nant of Ireland.*



LONDON,
Printed for FELIX NORTON
and are to be sold in Pauls church-
yard at the signe of the Pa-
rot. 1604.



TO THE RIGHT
HONORABLE HIS
VERIE GOOD LORD, THE
*Earle of Denonshire, Lord Lieu-
tenant of Ireland.*

IT may please your
good Lordship : I
cannot be ignorant,
and ought to be sen-
sible of the wrong
which I sustaine in common speech,
as if I had bene false, or vnthankfull
to that noble but vnfortunate Earle
the Earle of *Essex*: And for satisfying
the vulgar sort, I do not so much re-

A 3

gard it; though I loue good name, but yet as an handmaid and attendant of honestie and vertue. For I am of his opinion that said pleasantly, *That it was a shame to him that was a suter to the Mistresse, to make loue to the wayting woman;* and therefore to woo or court common fame otherwise then it followeth vpon honest courses, I for my part, finde not my selfe fit nor disposed. But on the other side, there is no worldly thing that concerneth my selfe, which I hold more deare, then the good opinion of certaine persons; amongst which there is none I would more willingly giue satisfactiō vnto, then to your Lordship. First, because you loued my Lord of *Essex*, and therefore will not be partiall towards me; which

the Queene and that heauily, and I
 leaue her not; my Lord of *Essex* is
 one that in nature I could consent
 with as well as with any one liuing;
 the Queen indeed is my Soueraigne,
 and I am her creature, I may not leese
 her, and the same course I wold wish
 you to take: whereupon I satisfied
 him how farre I was from any such
 mind. And as sometimes it cometh
 to passe, that mens inclinations are
 opened more in a toy, then in a seri-
 ous matter: A little before that time,
 being about the middle of Michael-
 mas terme, her Maiestie had a pur-
 pose to dine at my lodge at *Twickenā*
Parke, at which time I had (though
 I professe not to be a Poet) prepared
 a Sonnet directly tending and allu-
 ding to draw on her Maiesties recon-
 cilement

33

cilement to my Lord, which I remē-
ber also I shewed to a great person,
& one of my Lords nearest friends,
who commended it : this though it
be (as I said) but a toy, yet it shewed
plainely in what spirit I proceeded,
and that I was ready not onely to do
my Lord good offices, but to publish
and declare my selfe for him; and ne-
uer was I so ambitious of any thing
in my life time, as I was to haue ca-
ried some token or fauour from her
Maiestie to my Lord, vsing all the art
I had both to procure her Maiestie
to send, and my selfe to be the mes-
senger : for as to the former, I feared
not to alleage to her, that this pro-
ceeding toward my Lord, was a
thing towards the people verie im-
plausible, and therefore wished her

C

me, went after about in others names. For her Maieſty being mightily incensed with that booke which was dedicated to my Lord of *Essex*, being a storie of the first yeare of king *Henry* the fourth, thinking it a seditious prelude to put into the peoples heads boldnesse and faction, said she had good opinion that there was treason in it, and asked me if I could not find any places in it, that might be drawne within case of treason: whereto I answered; for treason surely I found none, but for fellonie very many. And when her Maieſtie hastily asked me wherein; I told her, the Author had committed very apparant theft, for he had taken most of the sentences of *Cornelius Tacitus*, and translated them
into

into English, and put them into his text. And another time when the Queene would not be perswaded, that it was his writing whose name was to it, but that it had some more mischieuous Author, and said with great indignation, that she would haue him racked to produce his Author, I replyed, Naý Madame, he is a Doctor, neuer racke his person, but racke his stile; let him haue pen, inke, and paper, and helpe of bookes, and be enioyned to continue the storie where it breaketh off, and I will vndertake by collecting the stiles, to iudge whether he were the Author or no. But for the maine matter, sure I am, when the Queene at any time asked mine opinion of my Lords case, I euer in one tenor, said vnto

C 3

words true, for that the proceeding
 in the Starre-chamber had done no
 good, but rather kindled factious
 bruites (as she termed them) then
 quenched them, and therefore that
 she was determined now for the sa-
 tisfaction of the world, to proceed a-
 gainst my Lord in the Star-chamber
 by an information *ore tenus*, and to
 haue my lord brought to his answer:
 howbeit she said she wold assure me,
 that whatsoeuer she did, should be
 towards my Lord *ad castigationem*,
& non ad destructionem, as indeed she
 had often repeated the same phrase
 before: whereunto I said (to the end
 vtterly to diuert her:) Madam if you
 will haue me speake to you in this ar-
 gument, I must speake to you as Frier
Bacons head spake, that said first,
Time

Time is, and then, *Time was*, and *time would neuer be*; for certainly (said I) it is now far too late, the matter is cold and hath taken too much winde; whereat she seemed againe offended and rose from me, and that resolution for a while continued; and after, in the beginning of Midsomer terme, I attending her, and finding her settled in that resolution (which I heard of also otherwise) she falling vpon the like speech, it is true, that seeing no other remedie, I said to her slightly, Why Madame, if you will needs haue a proceeding, you were best haue it in some such sort as *Ouid* spake of his mistress, *Est aliquid luce patente minus*, to make a counsellable matter of it, and there an end; which speech againe she seemed to take in il

part, but yet I thinke it did good at that time, and holpe to diuert that course of proceeding by informatiō in the Starre-chamber. Neuertheles afterwards it pleased her to make a more solemne matter of the proceeding; and some few dayes after when order was giuen that the matter shold be heard at *York* house, before an assembly of Counsellers, Peeres, and Iudges, and some audience of men of qualitie to be admitted, and then did some principal Counsellers send for vs of the learned Counsell, and notifie her Maiesties pleasure vnto vs, saue that it was said to me openly by one of them, that her Maiesty was not yet resolued whether she would haue me forborne in the busines or no. And hereupon might arise
that

that other sinister and vntrue speech that I heare is raised of me, how I was a suter to bee vsed against my Lord of *Essex* at that time: for it is very true, that I that knew well what had passed betweene the Queen and me, and what occasion I had giuen her both of distast & distrust, in crossing her disposition, by standing steadfastly for my Lord of *Essex*, & suspecting it also to be a stratageme arising from some particular emulation, I writ to her two or three words of complement, signifying to her Maiestie, that if she would be pleased to spare me in my Lord of *Essex* cause, out of the consideration she tooke of my obligation towards him, I should reckon it for one of her highest fauors; but otherwise desiring her Maiestie

all sent for againe, and that her Ma-
iesties pleasure was, we all should
haue parts in the businesse; and the
Lords falling into distribution of
our parts, it was allotted to me, that I
should set foorth some vndutifull ca-
riage of my Lord, in giuing occasion
and countenance to a seditious
Pamphlet, as it was tearmed, which
was dedicated vnto him, which was
the booke before mentioned of king
Henry the fourth. Whereupon I re-
plied to that allotment, and said to
their Lordships, that it was an old
matter, and had no maner of cohe-
rence with the rest of the charge, be-
ing matters of *Ireland*, and therefore
that I hauing bene wronged by
bruites before, this wold expose me
to them more; and it would be said,

D

I gaue in euidence mine owne tales.
 It was answered againe with good
 shew, that because it was considered
 how I stood tyed to my Lord of *Essex*, therefore that part was thought
 fittest for me which did him least
 hurt: for that whereas all the rest was
 matter of charge and accusation, this
 onely was but matter of caueat and
 admonition. Wherewith though I
 was in mine owne mind litle satisf-
 fied, because I knew wel a man were
 better to be charged with some
 faults, then admonished of some o-
 thers: yet the conclusion binding v-
 pon the Queenes pleasure directly,
volens nolens, I could not auoide that
 part that was laid vpon me; which
 part if in the deliuerie I did handle
 not tenderly, (though no man be-
 fore

THE
Tvvoo Bookes of
FRANCIS BACON.

Of the proficience and aduance-
ment of Learning, diuine and
humane.

To the King.

AT LONDON.

Printed for *Henrie Tomes*, and
are to be sould at his shop at Graies Inne
Gate in Holborne. 1605.

THE FIRST BOOKE
of FRANCIS BACON; of the
proficiency and advancement of
Learning diuine, and humane.

To the King.



Here were vnder the Lawe
(excellent King) both dayly
Sacrifices, and free will Of-
ferings ; The one procee-
ding vpon ordinarie obser-
uance ; The other vppon a
deuout cheerefulnesse : In
like manner there belon-
geth to Kings from their Seruants, both Tribute of
dutie, and presents of affection : In the former of
these, I hope I shal not liue to be wanting, according
to my most humble dutie, and the good pleasure of
your Maiesties employments: for the later, I thought
it more respectiue to make choyce of some oblati-
on, which might rather referre to the proprietie
and excellencie of your indiuiduall person, than to
the businesse of your Crowne and State.

Wherefore representing your Maiestie many
times vnto my mind, and beholding you not with

A 2

the

Of the Advancement of Learning,

ture of Wordes, as they are the foot-steppes and prints of Reason: which kinde of *Analogie* betweene *Wordes*, and *Reason* is handled *Sparsim*, brokenly, though not entirely: and therefore I cannot report it deficient, though I thinke it verie worthy to be reduced into a Science by it selfe.

Vnto GRAMMAR also belongeth, as an Appendix, the consideration of the Accidents of Wordes, which are Measure, sound, and Eleuation, or Accent, and the sweetenesse and harshnesse of them: whence hath yssued some curious obseruations in *Rhetoricke*, but chiefly *Poesie*, as wee consider it, in respect of the verse, and not of the Argument: wherein though men in learned Tongues, doe tye themselves to the Ancient Measures, yet in moderne Languages, it seemeth to me, as free to make newe Measures of Verses, as of Daunces: For a Daunce is a measured pace, as a Verse is a measured Speech. In these things the Sence is better Iudge, than the Art.

*Cœne fercula nostra;
Mallem conuiuiis, quam placuisse Cocis.*

And of the seruile expressing *Antiquitie* in an vnlike and an vnfit Subiect, it is well sayd, *Quod tempore antiquum videtur, id incongruitate est maxime nouum.*

For CYPHARS; they are commonly in Letters or Alphabets, but may bee in Wordes. The
kinde

The second Booke. 61

kindes of CYPHARS, (besides the SIMPLE CYPHARS with Changes, and intermixtures of NVLLES, and NONSIGNIFICANTS) are many, according to the Nature or Rule of the infoulding: WHEELCYPHARS, KAY-CYPHARS, DOVBLES, &c. But the vertues of them, whereby they are to be preferred, are three; that they be not laborious to write and reade; that they bee impossible to discypher; and in some cases, that they bee without suspicion. The highest Degree whereof, is to write OMNIA PER OMNIA; which is vndoubtedly possible, with a proportion Quintuple at most, of the writing infoulding, to the writing infoulded, and no other restraints whatsoeuer. This Arte of *Cyphering*, hath for Relatiue, an Art of *Discyphering*; by supposition vnprofitable; but, as things are, of great vse. For suppose that *Cyphars* were well mannaged, there bee Multitudes of them which exclude the *Discypherer*. But in regarde of the rawnesse and vnskilfulnesse of the handes, through which they passe, the greatest Matters, are many times carryed in the weakest *Cyphars*.

In the Enumeration of these priuate and retyred Artes, it may bee thought I seeke to make a greate Muster-Rowle of Sciences; naminge them for shewe and ostentation, and to little other purpose. But lette those which are skilfull

Q q in

Of the aduancement of learning,

in them iudge, whether I bring them in onely for apparance, or whether in that which I speake of them (though in fewe Markes) there be not some feede of proficiencie. And this must bee remembered, that as there bee many of great account in their Countreys and Prouinces, which when they come vp to the Seate of the Estate, are but of meane Ranke and scarcely regarded: So these Arts being heere placed with the principall, and supreme Sciences, seeme petty thinges: yet to such as haue chosen them to spende their labours studies in them, they seeme great Matters.

For the METHODE OF TRADITION, I see it hath mooued a Controuerisie in our time. But as in Ciuile businesse, if there bee a meeting and men fall at Wordes, there is commonly an end of the Matter for that time, and no proceeding at all: So in Learning, where there is much controuerisie, there is many times little Enquirie. For this part of knowledge of *Methode* seemeth to mee to weakely enquired, as I shall report it deficient.

METHODE hath beene placed, and that not amisse in *Logicke*, as a part of *Iudgement*; For as the Doctrine of *Syllogismes* comprehendeth the rules of Iudgement vppon that which is *inuented*; So the Doctrine of *Methode* contayneth the rules of *Iudgement* vppon that which is to bee deliuered;

To the Reader.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
with Nature, to out-doo the life :
O, could he but haue drawne his wit
As well in brasſe, as he hath hit
His face ; the Print would then surpaſſe
All, that vvas euer vvrit in brasſe.
But, ſince he cannot, Reader, looke
Nor on his Picture, but his Booke.

B. I.

MR. WILLIAM
SHAKESPEARES

COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



Math. Dowdall sculp. London

L O N D O N

Printed by Isaac Iaggard, and Ed. Blount. 1623.

PLATE No. 27



TO THE MOST NOBLE
AND
INCOMPARABLE PAIRE
OF BRETHREN.

WILLIAM
Earle of Pembroke, &c. Lord Chamberlaine to the
Kings most Excellent Maiesly.

AND

PHILIP
Earle of Montgomery, &c. Gentleman of his Maiesties
Bed-Chamber. Both Knights of the most Noble Order
of the Garter, and our singular good
LORDS.

Right Honourable,

WHilst we studie to be thankfull in our particular, for
the many fauors we haue receiued from your L.L.
we are faine vpon the ill fortune, to mingle
two the most diuerse things that can bee, feare,
and rashnesse; rashnesse in the enterprize, and
feare of the successe. For, when we vallow the places your H.H.
sustaine, we cannot but know their dignity greater, then to descend to
the reading of these trifles: and, while we name them trifles, we haue
depriu'd our selues of the defence of our Dedication. But since your
L.L. haue beene pleas'd to thinke these trifles some-thing, heereto-
fore; and haue prosecuted both them, and their Authour liuing,
with so much fauour: we hope, that (they out-liuing him, and he not
hauing the fate, common with some, to be exequutor to his owne wri-
tings) you will vse the like indulgence toward them, you haue done

As

vnto

The Epistle Dedicatorie.

unto their parent. There is a great difference, whether any Booke choose his Patrones, or finde them: This hath done both. For, so much were your L. L. likings of the severall parts, when they were acted, as before they were published, the Volume ask'd to be yours. We haue but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow alive, as was our SHAKESPEARE, by humble offer of his playes, to your most noble patronage. Wherein, as we haue iustly obserued, no man to come neere your L. L. but with a kind of religious addresse; it hath bin the height of our care, who are the Presenters, to make the present worthy of your H. H. by the perfection. But, there we must also craue our abilities to be considerd, my Lords. We cannot go beyond our owne powers. Country hands reach forth milke, cream, frutes, or what they haue: and many Nations (we haue heard) that had not gummes & incense, obtained their requests with a leauened Cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H. H. these remainrs of your seruant Shakespeare; that what delight is in them, may be euer your L. L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the liuing, and the dead, as is

Your Lordshippes most bounden,

JOHN HEMINGE.
HENRY CONDELL.



To the great Variety of Readers.



Rom the most able, to him that can but speill. There you are number'd. We had rather you were weigh'd. Especially, when the fate of all Bookes depends vpon your capacities : and not of your heads alone, but of your purses. Well ! It is now publique, & you wil stand for your priuiledges weeknow : to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde fouer your braines be, or your wisedomes, make your licence the same, and spare not. Iudge your sixe-pen'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the iust rates, and welcome. But, what euer you do, Buy. Censure will not driue a Trade, or make the lacke go. And though you be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit*, to arraigne Playes daillie, know, these Playes haue had their triall alreadie, and stood out all Appeals, and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had bene a thing, we confesse, worthie to haue bene wished, that the Author himselfe had liu'd to haue set forth, and ouerscen his owne writings ; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to haue collected & publish'd them ; and so to haue publish'd them, as where (before) you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors, that expos'd them : euen those, are now offer'd to your view cur'd, and perfect of their limbes, and all the rest, absolute in their numbers, as he conceiu'd the. Who, as he was a happie imitator of Nature, was a most gentle expresse of it His mind and hand went together : And what he thought, he vttered with that easinesse, that wee haue scarce receiued from him a blot in his papers. But it is not our prouince, who onely gather his works, and giue them you, to praise him. It is yours that reade him. And there we hope, to your diuers capacities, you will finde enough, both to draw, and hold you : for his wit can no more lie hid, then it could be lost. Reade him, therefore ; and againe, and againe : And if then you doe not like him, surely you are in some manifest danger, not to vnderstand him. And so we leaue you to other of his Friends, whom if you need, can bee your guides : if you neede them not, you can leade your selues, and others. And such Readers we wish him.



TO THE MEMORIE

of the deceased Authour Maister

W. SHAKESPEARE.

SHake-speare, at length thy pious fellowes giue
The world thy Workes: thy Workes, by which, out-live
Thy Tombe, thy name must when that stone is rent,
And Time dissolues thy Stratford Monument,
Here we alive shall view thee still. This Booke,
When Brasse and Marble fade, shall make thee looke
Fresh to all Ages: when Posteritie
Shall loath what's new, thinke all is prodemie
That is not Shake-speares; eu'ry Line, each Verse
Here shall renew, redeeme thee from thy Herse.
Nor Fire, nor canking Age, as Naso said,
Of his, thy wit-fraught Booke shall once invade.
Nor shall I e're beleue, or thinke thee dead
(Though mist) untill our bankrupt Stage be sped
(Impossible) with some new straine t'out-do
Passions of Iuliet, and her Romeo;
Or till I heare a Scene more nobly take,
Then when thy half-Sword parlying Romans spake.
Till these, till any of thy Volumes rest
Shall with more fire, more feeling be exprest,
Be sure, our Shake-speare, thou canst neuer dye,
But crown'd with Laurell, live eternally.

L. Digges.

To the memorie of M. W. Shake-speare.

WEE wondred (Shake-speare) that thou went'st so soone
From the Worlds-Stage, to the Graues-Tyring-roome.
Wee thought thee dead, but this thy printed worth,
Tels thy Spectators, that thou went'st but forth
To enter with applause. An Actors Art,
Can dye, and live, to acte a second part.
That's but an Exit of Mortalitie;
This, a Re-entrance to a Plaudite.

I. M.

The Workes of William Shakespeare,
containing all his Comedies, Histories, and
Tragedies: Truly set forth, according to their first
ORIGINAL.

The Names of the Principall Actors
in all these Playes.



William Shakespeare.

Richard Burbadge.

John Hemmings.

Augustine Phillips.

William Kempt.

Thomas Poope.

George Bryan.

Henry Condell.

William Slye.

Richard Cowly.

John Lowine.

Samuell Crosse.

Alexander Cooke.

Samuel Gilburne.

Robert Armin.

William Ostler.

Nathan Field.

John Underwood.

Nicholas Tooley.

William Ecclestone.

Joseph Taylor.

Robert Bensfield.

Robert Goughe.

Richard Robinson.

John Shancke.

John Rice.



THE TEMPEST.

Actus primus, Scena prima.

A tempestuous noise of Thunder and Lightning heard: Enter a Ship-master, and a Boatswaine.

Master.

Ote-swaine.

Boatsw. Heere Master: What cheere?
Master. Good: Speake to th' Mariners: fall too't, yarely, or we run our selues a ground, bestirre, bestirre. *Exit.*

Enter Mariners.

Boatsw. Heigh my hearts, cheerely, cheerely my harts: yare, yare: Take in the toppe-sale: Tend to th' Masters whistle: Blow till thou burst thy winde, if room e-nough.

Enter Alonso, Sebastian, Antonio, Ferdinando, Gonzalo, and others.

Alon. Good Boatswaine haue care: where's the Master? Play the men.

Boatsw. I pray now keepe below.

Anth. Where is the Master, Boatsw?

Boatsw. Do you not heare him? you marre our labour, Keepe your Cabines: you do assift the storme.

Gonz. Nay, good be patient.

Boatsw. When the Sea is: hence, what cares these roarsers for the name of King? to Cabine; silence: trouble vs not.

Gon. Good, yet remember whom thou hast aboard.

Boatsw. None that I more loue then my selfe. You are a Counsellor, if you can command these Elements to silence, and worke the peace of the present, wee will not hand a rope more, vse your authoritie: If you cannot, giue thanks you haue liu'd so long, and make your selfe readie in your Cabine for the mischance of the houre, if it so hap. Cheerely good hearts: out of our way I say. *Exit.*

Gon. I haue great comfort from this fellow: methinks he hath no drowning marke vpon him, his complexion is perfect Gallowes: stand fast good Fate to his hanging, make the rope of his destiny our cable, for our owne doth little aduantage: If he be not borne to bee hang'd, our case is miserable. *Exit.*

Enter Boatswaine.

Boatsw. Downe with the top-Mast: yare, lower, lower, bring her to Try with Mainie-course. A plague vpon
Any within. *Enter Sebastian, Antonio & Gonzalo.*

vpon this howling: they are lower then the weather, or our offices yet againe? What do you heere? Shal we giue ore and drowne, haue you a minde to sinke?

Sebas. A poxe o' your throat, you bawling, blasphemous incharitable Dog.

Boatsw. Worke you then.

Anth. Hang cur, hang, you whoreson insolent Noyse-maker, we are lesse afraid to be drownde, then thou art.

Gonz. Ile warrant him for drowning, though the Ship were no stronger then a Nutt-shell, and as leaky as an vnstanched wench.

Boatsw. Lay her a hold, a hold, set her two courses off to Sea againe, lay her off.

Enter Mariners wet.

Mari. All lost, to prayers, to prayers, all lost.

Boatsw. What must our mouths be cold?

Gonz. The King, and Prince, at prayers, let's assift them, for our case is as theirs.

Sebas. I am out of patience.

An. We are meerly cheated of our liues by drunkards, This wide-chopt-rascall, would thou mightst lye drowning the washing of ten Tides.

Gonz. Hee'l be hang'd yet, Though euery drop of water sweare against it, And gape at widst to glut him. *A confused noise within.* Mercy on vs.

We split, we split, Farewell my wife, and children,

Farewell brother: we split, we split, we split,

Anth. Let's all sinke with' King

Seb. Let's take leaue of him.

Exit.

Gonz. Now would I giue a thousand furlongs of Sea, for an Acre of barren ground: Long heath, Browne firs, any thing; the wills about be done, but I would faine dye a dry death. *Exit.*

Scena Secunda.

Enter Prospero and Miranda.

Mira. If by your Art (my deereft father) you haue Put the wild waters in this Rore; alay them:

The skye it seemes would powre down stinking pitch, But that the Sea, mounting to th' welkins cheekes,

Dashes the fire out. Oh! I haue suffered With those that I saw suffer: A braue vessell

A

(Who

Eu. It is a fery disfection-answer; saue the fall is in the'ord, dissolately: the ort is (according to our meaning) resolutely: his meaning is good.

Sb. I: I thinke my Cosen meant well.

Sl. I, or else I would I might be hang'd (la.)

Sb. Here comes faire Mistris Anne; would I were yong for your sake, Mistris Anne.

An. The dinner is on the Table, my Father desires your worships company.

Sb. I will wait on him, (saie Mistris Anne.)

Eu. Od's plesed-will: I wil not be absēce at the grace.

An. Will please your worship to come in, Sir?

Sl. No, I thank you forsooth, hartely; I am very well.

An. The dinner attends you, Sir.

Sl. I am not a-hungry, I thanke you, forsooth: goe, Sirha, for all you are my man, goe wait vpon my Cosen Shallow: a lustice of peace sometime may be beholding to his friend, for a Man; I keepe but three Men, and a Boy yet, till my Mother be dead: but what though, yet I liue like a poore Gentleman borne.

An. I may not goe in without your worship: they will not sit till you come.

Sl. I'faith, I' eate nothing: I thanke you as much as though I did.

An. I pray you Sir walke in.

Sl. I had rather walke here (I thanke you) I brui'd my shin th'other day, with playing at Sword and Dagger with a Master of Fence (three venecys for a dish of stew'd Prunes) and by my troth, I cannot abide the finell of hot meate since. Why doe your dogs barke so? be there Beares ith' Towne?

An. I thinke there are, Sir, I heard them talk'd of.

Sl. I loue the sport well, but I shall as soone quarrell at it, as any man in England: you are afraid if you see the Beare loose, are you not?

An. I indeede Sir.

Sl. That's meate and drinke to me now: I haue seene Sackerson loose, twenty times, and haue taken him by the Chaine: but (I warrant you) the women haue so cride and shrekt at it, that it past: But women indeede, cannot abide'em, they are very ill-fauour'd rough things.

Ma. Pa. Come, gentle M. Slender, come; we stay for you.

Sl. Ile eate nothing, I thanke you Sir.

Ma. Pa. By cocke and pie, you shall not choofe, Sir: come, come.

Sl. Nay, pray you lead the way.

Ma. Pa. Come on, Sir.

Sl. Mistris Anne: your selfe shall goe first.

An. Not I Sir, pray you keepe on.

Sl. Truly I will not goe first: truly-la: I will not doe you that wrong.

An. I pray you Sir.

Sl. Ile rather be vnmanierly, then troublesome: you doe your selfe wrong indeede-la. *Exeunt.*

Scena Secunda.

Enter Evans, and Simple.

Eu. Go your waies, and aske of Doctor Cains house, which is the way; and there dwels one Mistris Quickly; which is in the manner of his Nurse; or his dry-Nurse; or his Cooke; or his Laundry; his Washer, and his Ringer.

Sl. Well Sir.

Eu. Nay, it is petter yet: giue her this letter; for it is a'oman that altogethers acquaintance with Mistris Anne Page; and the Letter is to desire, and require her to sollicite your Masters desires, to Mistris Anne Page: I pray you be go: I will make an end of my dinner; cher's Pippins and Cheefe to come. *Exeunt.*

Scena Tertia.

Enter Falstaffe, Host, Bardolfe, Nym, Pistol, Page.

Fal. Munc Host of the Carier?

Ho. What saies my Bully Rooke? speake schollerly, and wisely.

Fal. Truly mine Host; I must turne away some of my followers.

Ho. Discard, (bully Hercules) casheere; let them wag; trot, trot.

Fal. I sit at ten pounds a weeke.

Ho. Thou'rt an Emperor (Cesar, Keiser and Pheazar) I will entertaine Bardolfe: he shall draw; he shall tap; I will (bully Heitor?)

Fa. Doe so (good mine Host)

Ho. I haue spokt; let him follow; let me see thee fro h, and huc: I am at a word: follow.

Fal. Bardolfe, follow him: a Tapster is a good trade: an old Cloake, makes a new Jerkin: a wither'd S. ungman, a fresh Tapster: goe, adew.

Ba. It is a life that I haue desir'd: I will thrue.

Pist. O base hungarian wight: wilt thou the sp. got wield.

Ni. He was gotten in drinke: not the humor coceited.

Fal. I am glad I am so acquit of this Tinderbox: his Thefts were too open: his filching was like an vnskillfull Singer, he kept not time.

Ni. The good humor is to steale at a minutes rest.

Pist. Conuay: the wife it call: Steale? fol: a fico for the phrase.

Fal. Well fir, I am almost out at heeles.

Pist. Why then let Kibes enlue.

Fal. There is no remedy: I must conicarch, I must chist.

Pist. Yong Rauens must haue foode.

Fal. Which of you know Ford of this Towne?

Pist. I ken the wight: he is of substance good.

Fal. My honest Lads, I will tell you what I am about.

Pist. Two yards, and more.

Fal. No quips now Pistoll: (Indeede I am in the waste two yards about: but I am now about no waste: I am about thrift) briefly: I doe meane to make loue to Fords wife: I spie entertainment in her: shee discourfes: shee carues: she giues the leere of inuitation: I can construe the action of her famillier stile, & the hardest voice of her behauior (to be english'd rightly) is, I am Sir Iohn Falstaffs.

Pist. He hath studied her will; and translated her will: out of honesty, into English.

Ni. The Anchor is deepe: will that humor passe?

Fal. Now, the report goes, she has all the rule of her husbands Purse: he hath a legend of Angels.

Pist. As many diuels entertaine: and to her Boy say I.

Ni. The humor rises: it is good: humor me the angels.

Fal. I haue writ me here a letter to her: & here another to Pages wife, who euen now gaue mee good eyes too; exanind my parts with most iudicious illiads: sometimes the beame of her view, guilded my foote: sometimes my portly belly.

D 3

Pist.

Anne. I meane (M. *Slender*) what wold you with me?
Slen. Truly, for mine owne part, I wold little or nothing with you: your father and my vncle hath made motions: if it be my lucke, so; if not, happy man bee his dole, they can tell you how things go, better then I can: you may aske your father, heere he comes.

Page. Now M^r *Slender*; Loe him daughter *Anne*. Why how now? What does M^r *Fenton* here? You wrong me Sir, thus still to haunt my house. I told you Sir, my daughter is disposd of.

Fen. Nay M^r *Page*, be not impatient.

Mist. Page. Good M. *Fenton*, come not to my child.

Page. She is no match for you.

Fen. Sir, will you heare me?

Page. No, good M. *Fenton*.

Come M. *Shallow*: Come sonne *Slender*, in; knowing my minde, you wrong me (M. *Fenton*.)

Qui. Speake to Mistris *Page*.

Fen. Good Mistris *Page*, for that I loue your daughter in such a righteous fashion as I do, perforce, against all checkes, rebukes, and manners, I must aduance the colours of my loue, And not retire. Let me haue your good will.

An. Good mother, do not marry me to yond foole.

Mist. Page. I meane it not; I seeke you a better husband.

Qui. That's my master, M. Doctor.

An. Alas I had rather be set quick i'th earth, And bowld to death with Turnips.

Mist. Page. Come, trouble not your selfe: good M. *Fenton*, I will not be your friend, nor enemy: My daughter will I question how she loues you, And as I finde her, so am I affected: Till then, farewell Sir, she must needs go in, Her father will be angry.

Fen. Farewell gentle Mistris: farewell *Nan*.

Qui. This is my doing now? Nay, saide I, will you cast away your childe on a Foole, and a Phylitian: Look on M. *Fenton*, this is my doing.

Fen. I thank thee: and I pray thee once to night, Giue my sweet *Nan* this Ring: there's for thy paines.

Qui. Now heauen send thee good fortune, a kinde heere he hath: a woman would run through fire & water for such a kinde heart. But yet, I wold my Maister had Mistris *Anne*, or I wold M. *Slender* had her; or (in sooth) I wold M. *Fenton* had her; I will do what I can for them all three, for so I haue promised, and Ile bee as good as my word, but specially for M. *Fenton*. Well, I must of another errand to Sir *Iohn Falstaffe* from my two Mistris: what a beast am I to slacke it. Exeunt

Scena Quinta.

Enter *Falstaffe*, *Bardolfe*, *Quickly*, *Ford*.

Fal. *Bardolfe* I say.

Bm. Heere Sir

Fal. Go, fetch me a quart of Sacke, put a tost in't.

Haue I liu'd to be carried in a Basket like a barrow of butchers Offall? and to be throwne in the Thames? Wel, I'd be seru'd such another trick. Ile haue my braines rane out and buster'd, and giue them to a dogge for a New-yeares gift: The rogues slighted me into the riuer with as little remorse, as they wold haue drown'd a

blinde bitches Puppies, fiftene i'th liuer: and you may know by my fize, that I haue a kinde of salacritie in sinking: if the bottome were as deepe as hell, I shold down, I had beene drown'd, but that the shore was sheluy and shallow: a death that I abhoire: for the water swelles a man; and what a thing shold I haue beene, when I had beene swel'd? I shold haue beene a Mountaine of Mummie.

Bar. Here's M. *Quickly* Sir to speake with you.

Fal. Come, let me poure in some Sack to the Thames water: for my bellies as cold as if I had swallow'd snow-balls, for pilles to coole the reines. Call her in.

Bar. Come in woman.

Qui. By your leave: I cry you mercy?

Giue your worship good morrow.

Fal. Take away these Challices:

Go, brew me a pottle of Sacke finely.

Bard. With Egges, Sir?

Fal. Suple of it felle: Ile no Pullet-Sperme in my brewage. How now?

Qui. Marry Sir, I come to your worship from M. *Ford*.

Fal. Mistris *Ford*? I haue had *Ford* enough: I was throwne into the *Ford*; I haue my belly full of *Ford*.

Qui. Alas the day, (good-heart) that was not her fault: she do's to take on with her men; they mistooke their erection. (promise)

Fal. So did I mine, to build vpon a foolish Womans

Qui. Well, the laments Sir for it, that it would yern your heart to see it: her husband goes this morning a birding; she desires you once more to come to her, betwene eight and nine: I must carry her word quickly, she'll make you amends I warrant you.

Fal. Well, I will visit her, tell her so: and bidde her thinke what a man is: Let her consider his frailty, and then iudge of my merit.

Qui. I will tell her.

Fal. Do so. Betweene nine and ten saist thou?

Qui. Eight and nine Sir.

Fal. Well, be gone: I will not misse her.

Qui. Peace be with you Sir.

Fal. I merueille I heare not of M^r *Broome*: he sent me word to stay within: I like his money well. Oh, heere he comes.

Ford. Blesse you Sir.

Fal. Now M. *Broome*, you come to know What hath past betwene me, and *Ford*'s wile.

Ford. That indeed (Sir *Iohn*) is my business.

Fal. M. *Broome* I will not lye to you, I was at her house the houre she appointed me.

Ford. And sped you Sir?

Fal. very ill-fauouredly M. *Broome*.

Ford. How so sir, did she change her determination?

Fal. No (M. *Broome*) but the peaking Curmuto her husband (M. *Broome*) dwelling in a continual larum of ielousie, comes me in the instant of our encounter, after we had embrast, kiſt, protessed, & (as it were) spoke the prologue of our Comedy: and at his heeles, a rabble of his companions, thither promok and instigated by his distemper, and (sootfoot) to serch his house for his wiles Loue.

Ford. What? While you were there?

Fal. While I was there.

Ford. And did he search for you, & could not find you?

Fal. You shall heare. As good lucke wold haue it, comes in one *Mist. Page*, giues intelligence of *Ford*'s approach: and in her inuention, and *Ford*'s wiles distraction, they conuey'd me into a bucke-basket.

Ford

Ford. A Buck-basket?

Fal. Yes: a Buck-basket: ram'd mee in with foule Shirts and Smockes, Socks, foule Stockings, greasie Napkins, that (Master Broome) there was the rankest compound of villanous smell, that ever offended nostrill.

Ford. And how long lay you there?

Fal. Nay, you shall heare (Master Broome) what I haue sufferd, to bring this woman to euill, for your good: Being thus cram'd in the Basket, a couple of Fords knaues, his Hinder; were cald forth by their Mistress, to carry mee in the name of foule Cloathes to *Datchet-lane*: they tooke me on their shoulders: met the ielous knaue their Master in the doore; who ask'd them once or twice: what they had in their Basket? I quak'd for feare least the Lunatique Knaue would haue search'd it: but Fate (ordaining he should be a Cuckold) held his hand: well, on went hee, for a search, and away went I for foule Cloathes: But marke the sequell (Master Broome) I suffered the pangs of three severall deaths: First, an intollerable fright, to be deteced with a ielous rotten Bell-weather: Next to be compass'd like a good Bilbo in the circumference of a Pecke, hilt to point, heele to head. And then to be stopp'd in like a strong distillation with stinking Cloathes, that fretted in their owne grease: thinke of that, a man of my Kidney; thinke of that, that am as subiect to heate as butter; a man of continuall dissolution, and thaw: it was a miracle to scape suffocation. And in the height of this Bath (when I was more then half stew'd in grease: like a Dutch-dish) to be throwne into the Thames, and coold, glowing-hot, in that serge like a Horse-shoo; thinke of that; hissing hot: thinke of that (Master Broome.)

Ford. In good sadnesse Sir, I am sorry, that for my sake you haue sufferd all this.

My suite then is desperate: You'll vndertake her no more?

Fal. Master Broome: I will be throwne into *Etna*, as I haue beene into Thames, ere I will leaue her thus; her Husband is this morning gone a Birding: I haue receiued from her another ambassie of meeting: 'twixt eight and nine is the houre (Master Broome.)

Ford. 'Tis past eight already Sir.

Fal. Is it? I will then addresse mee to my appointment: Come to mee at your convenient leisure, and you shall know how I speede: and the conclusion shall be crowned with your enjoying her: adieu: you shall haue her (Master Broome) Master Broome, you shall cuckold Ford.

Ford. Hum: ha? Is this a vision? Is this a dreame? doe I sleepe? Master Ford awake, awake Master Ford: ther's a hole made in your best coate (Master Ford) this 'tis to be married; this 'tis to haue Lynnen, and Buck-baskets: Well, I will proclaime my selfe what I am; I will now take the Leacher: hee is at my house: hee cannot scape me: 'tis impossible hee should: hee cannot creepe into a halfe-penny purse, nor into a Pepper-Boxe: But least the Diuelli that guides him, should aide him, I will search impossible places: though what I am, I cannot auoide; yet to be what I would not, shall not make me tame: If I haue hornes, to make one mad, let the prouerbe goe with me, He be borne-mad.

Exeunt.

Actus Quartus. Scena Prima.

Enter Mistris Page, Quickly, William, Evans.

Mist. Pag. Is he at M. Fords already thinke't thou?

Qui. Sure he is by this; or will be presently; but truly he is very couragious mad, about his throwing into the water. Mistris Ford desires you to come so-dainly.

Mist. Pag. He be with her by and by: He but bring my yong-man here to Schoole: looke where his Master comes; 'tis a playing day I see: how now Sir Hugh, no Schoole to day?

Eua. No: Master Slender is let the Boyes leaue to play.

Qui. Blessing of his heart.

Mist. Pag. Sir Hugh, my husband saies my sonne profits nothing in the world at his Booke: I pray you aske him some questions in his Accidence.

Eua. Come hither William; hold vp your head; come.

Mist. Pag. Come on Sir; hold vp your head; answer your Master, be not afraid.

Eua. William, how many Numbers is in Nownes?

Will. Two.

Qui. Truly, I thought there had bin one Number more, because they lay od's-Nownes.

Eua. Peace, your tatlings. What is (*Faire*) William?

Will. Pwlicher.

Qui. Powlcats? there are fairer things then Powlcats, sure.

Eua. You are a very simplicity o'man: I pray you peace. What is (*Lapis*) William?

Will. A Stone.

Eua. And what is a Stone (*William*)?

Will. A Peeble.

Eua. No; it is *Lapis*: I pray you remewber in your praine.

Will. *Lapis*.

Eua. That is a good *William*; what is he (*William*) that do's lend Articles.

Will. Articles are borrowed of the Pronoun; and be thus declined. *Singulariter nominatiuus hic bac hoc.*

Eua. *Nominatiuus big bag, bog*: pray you marke: *genitiuus huius*: Well: what is your *Accusatiue case*?

Will. *Accusatiuus binc.*

Eua. I pray you haue your remembrance (*childe*) *Accusatiuus binc, hang, hog.*

Qui. Hang-hog, is latten for Bacon, I warrant you.

Eua. Leau your prables (o'man) What is the *Fecundatiue case* (*William*)?

Will. O, *Vocatiuus*, O.

Eua. Remember *William*, *Fecundatiuus*, is *carrer*.

Qui. And that's a good roote.

Eua. O'man, forbear.

Mist. Pag. Peace.

Eua. What is your *Genitiuus case* *plur ali* (*William*)?

Will. *Genitiuus case*?

Eua. I.

Will. *Genitiuus horum, harum, horum.*

Qui. 'Vengeance of Ginyes case; sic on her; neuer name her (*childe*) if she be a whore.

Eua. For shame o'man.

Qui. You doe ill to teach the childe such words: hee teaches him to *hic*, and to *hac*; which they'll doe fast enough of themselves, and so call *horum*; sic vpon you.

E 3

Eua. O'man

Emm. O'men, art thou Lunatic? Hast thou no vnderstandings for thy Cases, & the numbers of the Genders? Thou art as foolish Christian creatures, as I would desire.

Mist. Page. Pre'thee hold thy peace.

Em. Show me now (*William*) some declensions of your Pronouns.

Will. Forsooth, I haue forgot.

Em. It is *Qui, que, quod*; if you forget your *Quis*, your *Quae*, and your *Quod*, you must be preeches; Goe your waile and play, go.

M. Pag. He is a better scholler then I thought he was.

Em. He is a good sprag-memory: Farewel *Mist. Page*.

Mist. Page. Adieu good Sir *Hugh*:
Get you home boy, Come we stay too long. *Exeunt.*

Scena Secunda.

Enter Falstaffe, Mist. Ford, Mist. Page, Seruants, Ford, Page, Caine, Emm, Shallow.

Fal. *Mist. Ford*, Your sorrow hath eaten vp my sufferance; I see you are obsequious in your loue, and I professe requitall to a haire's breadth, not onely *Mist. Ford*, in the simple office of loue, but in all the accoutrement, complement, and ceremony of it: But are you sure of your husband now?

Mist. Ford. Hee's a birding (*sweet Sir John*.)

Mist. Page. What ho, gossip *Ford*: what ho.

Mist. Ford. Step into th' chamber, Sir *John*.

Mist. Page. How now (*sweete heart*) whole at home besides your selfe?

Mist. Ford. Why none but mine owne people.

Mist. Page. Indeed?

Mist. Ford. No certainly: Speake louder.

Mist. Page. Truly, I am so glad you haue no body here.

Mist. Ford. Why?

Mist. Page. Why woman, your husband is in his olde lines againe: he so takes on yonder with my husband, so railes against all married mankind; so curses all *Emm* daughters, of what complexion soeuer; and so buffettes himselfe on the forehead: crying peere-out, peere-out, that any madnesse I euer yet beheld, seem'd but tame-nesse, ciuility, and patience to this his distemper he is in now: I am glad the fat Knight is not heere.

Mist. Ford. Why, do's he talke of him?

Mist. Page. Of none but him, and sweates he was carried out the last time hee search'd for him, in a Basket: Protestis to my husband he is now heere, & hath drawne him and the rest of their company from their sport, to make another experiment of his suspicion: But I am glad the Knight is not heere; now he shall see his owne foolerie.

Mist. Ford. How neete is he *Mist. Page*?

Mist. Page. Hard by, at street end; he wil be here anon.

Mist. Ford. I am vndone, the Knight is heere.

Mist. Page. Why then you are vterly sham'd, & hee's a but a dead man. What a woman are you? Away with him, away with him: Better shame, then murder.

Mist. Ford. Which way should he go? How should I bestow him? Shall I put him into the basket againe?

Fal. No, Ile come no more i'th Basket:
May I not go out ere he come?

Mist. Page. Alas! three of *Mr. Ford*'s brothers watch the doore with Pistols, that none shall issue out: otherwise you might slip away ere hee came: But what make you heere?

Fal. What shall I do? Ile creepe vp into the chimney.

Mist. Ford. There they alwaies vie to discharge their Birding-peeces: creepe into the Kill-hole.

Fal. Where is it?

Mist. Ford. He will seeke there on my word: Neyther Presse, Coffer, Chest, Trunke, Well, Vault, but he hath an abstract for the remembrance of such places, and goes to them by his Note: There is no hiding you in the house.

Fal. Ile go out then.

Mist. Ford. If you goe out in your owne semblance, you die Sir *John*, vnlesse you go out disguis'd.

Mist. Ford. How might we disguise him?

Mist. Page. Alas the day I know not, there is no woman's gowne bigge enough for him: otherwise he might put on a hat, a muffler, and a kerchiefe, and so escape.

Fal. Good hearts, deuise something: any extremitie, rather then a mischief.

Mist. Ford. My Maids Aunt the fat woman of *Brainford*, has a gowne aboute.

Mist. Page. On my word it will serue him: shee's as big as he is: and there's her thrum'd hat, and her muffler too: run vp Sir *John*.

Mist. Ford. Go, go, sweet Sir *John*: *Mist. Page* and I will looke some linnen for your head.

Mist. Page. Quicke, quicke, wee'll come dresse you straight: put on the gowne the while.

Mist. Ford. I would my husband would meete him in this shape: he cannot abide the old woman of *Brainford*; he sweares she's a witch, forbad her my house, and hath threatned to beate her.

Mist. Page. Heauen guide him to thy husbands cudgell: and the diuell guide his cudgell afterwards.

Mist. Ford. But is my husband coming?

Mist. Page. I in good sadnesse is he, and talkes of the basket too, howsoeuer he hath had intelligence.

Mist. Ford. Wee'll try that: for Ile appoint my men to carry the basket againe, to meete him at the doore with it, as they did last time.

Mist. Page. Nay, but hee'l be heere presently: let's go dresse him like the witch of *Brainford*.

Mist. Ford. Ile first direct direct my men, what they shall doe with the basket: Goe vp, Ile bring linnen for him straight.

Mist. Page. Hang him dishonest Varlet,
We cannot misuse enough:

We'll leaue a prooffe by that which we will doo,

Wives may be merry, and yet honest too:

We do not ake that often, lest, and laugh.

'Tis old, but true, Still Swine eats all the draugh.

Mist. Ford. Go Sirs, take the basket againe on your shoulders: your Master is hard at doore: if hee bid you set it downe, obey him: quickly, dispatch.

1 *Ser.* Come, come, take it vp.

2 *Ser.* Pray heauen it be not full of Knight againe.

1 *Ser.* I hope not, I had liefc as beare so much lead.

Ford. I, but if it proue true (*Mr. Page*) haue you any way then to vnfoole me againe. Set downe the basket villaine: some body call my wife: Youth in a basket: Oh you Panderly Rascals, there's a knot: a gin, a packe, a conspiracie against me: Now shall the diuel be sham'd, What wife I say: Come, come forth: behold what honest

And then the power of Scotland, and of Yorke
To ioyne with *Mortimer*, Ha.

War. And so they shall.

Hot. In faith it is exceedingly well aynd.

War. And 'tis no little reason bids vs spread,

To saue our heads, by raising of a Head:

For, beare our selues as euen as we can,

The King will alwayes thinke him in our debt,

And thinke, we thinke our selues vn-satisfied,

Till he hath found a time to pay vs home,

And see already, how he doth beginne

To make vs strangers to his lookes of loue.

Hot. He does, he does; wee'l be reueng'd on him.

War. Cousin, farewell: No further go in this,

Then I by Letters shall direct your course

When time is ripe, which will be sodaynly:

He steale to *Glendower*, and loe, *Mortimer*,

Where you, and *Douglas*, and our powres at once,

As I will fashion it, shall happily meete,

To beare our fortunes in our owne strong armes,

Which now we hold at much vn-certainty.

Nor. Farewell good Brother, we shall thrive, I trust.

Hot. Vncle, adieu: O let the houres be short,
Till fields, and blowes, and grones, applaud our sport. *exit*

Actus Secundus. Scena Prima.

Enter a Carrier with a Lanterne in his hand.

1. *Car.* Heigh-ho, an't be not foure by the day, Ile be
hang'd. *Charles waine* is ouer the new Churney, and yet
our horse not packt. What Ostler?

Ost. Anon, anon.

1. *Car.* I prethee Tom, beate Cuts Saddle, put a few
Flockes in the point: the poore Iade is wrung in the wi-
thers, out of all cisse.

Enter another Carrier.

2. *Car.* Pease and Beanes are as danke here as a Dog,
and this is the next way to giue poore Iades the Bot-tes:
This house is turned vp-side downe since *Robin* the Ostler
dyed.

1. *Car.* Poore fellow neuer loy'd since the price of oats
rose, it was the death of him.

2. *Car.* I thinke this is the most villanous house in al
London rode for Fleas: I am stung like a Tench:

1. *Car.* Like a Tench? There is ne're a King in *Chri-
stendome*, could be better bit, then I haue beene since the
first Cocke.

2. *Car.* Why, you will allow vs ne're a Jourden, and
then we leake in your Chimney: and your Chamber-lye
breeds Fleas like a Loach.

1. *Car.* What Ostler, come away, and be hang'd: come
away.

2. *Car.* I haue a Gammon of Bacon, and two razes of
Ginger, to be deliuered as farr as *Charing-crosse*.

1. *Car.* The Turkies in my Pannier are quite starued.
What Ostler? A plague on thee, hast thou neuer an eye in
thy head? Can'st not heare? And t'were not as good a
deed as drinke, to break the pate of thee, I am a very Vil-
laine. Come and be hang'd, hast no faith in thee?

Enter Gads-bill.

Gad. Good-morrow Carriers. What's a clocke?

Car. I thinke it be two a clocke.

Gad. I prethee lend me thy Lanthorne to see my Gel-

ding in the stable.

1. *Car.* Nay soft I pray ye, I know a trick worth two
of that.

Gad. I prethee lend me thine.

2. *Car.* I, when, canst tell? Lend mee thy Lanthorne
(quoth a) marry Ile see thee hang'd first.

Gad. Sirra Carrier: What time do you mean to come
to London?

2. *Car.* Time enough to goe to bed with a Candle, I
warrant thee. Come neighbour *Mugges*, wee'll call vp
the Gentlemen, they will along with company, for they
haue great charge. *Exeunt*

Enter Chamberlaine.

Gad. What ho, Chamberlaine?

Cham. At hand quoth Pick-purse.

Gad. That's euen as faire, as at hand quoth the Cham-
berlaine: For thou varriell no more from picking of Pur-
tes, then giuing direction, doth from labouring. Thou
layst the plot, how?

Cham. Good morrow Master *Gads-bill*, it holds cur-
rant that I told you yesternight. There's a *Franklin* in the
wilde of Kent, hath brought three hundred Markes with
him in Gold: I heard him tell it to one of his company last
night at Supper; a kinde of Auditor, one that hath abun-
dance of charge too (God knowes what) they are vp al-
ready, and call for Egges and Butter. They will away
prently.

Gad. Sirra, if they meete not with S. Nicholas Clarke,
Ile giue thee this necke.

Cham. No, Ile none of it: I prythee keep that for the
Hangman, for I know thou worshipst S. Nicholas as truly
as a man of falshood may.

Gad. What talkest thou to me of the Hangman? If I
hang, Ile make a fat payre of Gallowes. For, if I hang,
old Sir *Iohn* hangs with mee, and thou know'st hee's no
Staruelling. Tut, there are other Troians that I dream'st
not of, the which (for sport sake) are content to d.e the
Profession some grace; that would (if matters should bee
look'd into) for their owne Credit sake, make all Whole.
I am ioynd with no Foot-land-Rakers, no Long-staffe
six-penny strikers, none of these mad Mustachio-purple-
hu'd-Maltwormes, but with Nobility, and Tranquillitie;
Bourgomasters, and great Oneyers, such as can holde in,
such as will strike sooner then speake; and speake sooner
then drinke, and drinke sooner then pray: and yet I lye,
for they pray continually vnto their Saint the Common-
wealth; or rather, not to pray to her, but prey on her: for
they ride vp & downe on her, and make hir their Boots.

Cham. What, the Commonwealth their Bootes? Will
she hold out water in foule way?

Gad. She will, she will; Iustice hath liquor'd her. We
steale as in a Castle, cocksure: we haue the receipt of Fern-
seede, we walke inuisible.

Cham. Nay, I thinke rather, you are more beholding
to the Night, then to the Fernseede, for your walking in-
uisible.

Gad. Giue me thy hand.

Thou shalt haue a share in our purpose,
As I am a true man.

Cham. Nay, rather let mee haue it, as you are a false
Theefe.

Gad. Goetoo: *Home* is a common name to all men.
Bid the Ostler bring the Gelding out of the stable. Fare-
well, ye muddy Knaue. *Exeunt*

Scene

Scena Secunda.

Enter Prince, Poynes, and Peto.

Poynes. Come shelter, shelter, I haue remoued *Falstaff's* Horse, and he frets like a gund Veluet.

Prim. Stand close.

Enter Falstaff.

Fal. *Poynes, Poynes,* and be hang'd *Poynes.*

Prim. Peace ye fat-kidney'd Rascall, what a brawling dost thou keepe.

Fal. What *Poynes.* Hal?

Prim. He is walk'd vp to the top of the hill, he go seek him.

Fal. I am secur'd to rob in that Theefe company: that Rascall hath remoued my Horse, and tied him I know not where. If I trauell but foure foot by the squire further a foote, I shall breake my winde. Well, I doubt not but to dye a faire death for all this; if I scape hanging for killing that Rogue, I haue forsworne his company hourly any time this two and twenty yeare, & yet I am bewitcht with the Rogues company: If the Rascall haue not giuen me medicines to make me loue him, he be hang'd; it could not be else: I haue drunke Medicines. *Poynes, Hal,* a plague vpon you both. *Bardolph, Peto:* He that ere I rob a foote further. And 'twere not as good a deede as to drinke, to turne True-man, and to leaue these Rogues, I am the veriest Varlet that euer chewed with a Tooth. Eight yards of vneuen ground, is threescore & ten miles afoot with me: and the stony-hearted Villaines knowe it well enough. A plague vpon't, when Theeues cannot be true one to another. *They whistle.*

Whew: a plague light vpon you all. Giue my Horse you Rogues: giue me my Horse, and be hang'd.

Prim. Peace ye fat guttes, lye downe, lay thine eare close to the ground, and list if thou can heare the tread of Travellers.

Fal. Haue you any Leauers to lift me vp again being downe? He not beare mine owne flesh so far afoot again, for all the coine in thy Fathers Exchequer. What a plague meane ye to colt me thus?

Prim. Thou ly'st, thou art not colted, thou art vncolted.

Fal. I prethee good Prince *Hal,* help me to my horse, good Kings sonne.

Prim. Out you Rogue, shall I be your Ostler?

Fal. Go hang thy selfe in thine owne heire-apparant-Garters: If I be tane, he peach for this: and I haue not Ballads made on all, and sung to filthy tunes, let a Cup of Sacke be my poyson: when a iest is so forward, & a foote too, I hate it.

Enter Gads-hill.

Gad. Stand.

Fal. So I do against my will.

Poy. O 'tis our Setter, I know his voyce:

Bardolph, what newes?

Baz. Case ye, case ye; on with your Vizards, there's mony of the Kings coming downe the hill, 'tis going to the Kings Exchequer.

Fal. You lie you rogue, 'tis going to the Kings Tauerne.

Gad. There's enough to make vs all.

Fal. To be hang'd.

Prim. You foure shall front them in the narrow Lane: *Ned* and I, will walke lower; if they scape from your encounter, then they light on vs.

Peto. But how many be of them?

Gad. Some eight or ten.

Fal. Will they not rob vs?

Prim. What, a Coward Sir *John Paunch*?

Fal. Indeed I am not *Iohn of Gaunt's* your Grandfather; but yet no Coward, *Hal.*

Prim. Wee'l leaue that to the prooue.

Poy. Sirra lacke, thy horse stands behinde the hedge, when thou need'st him, there thou shalt finde him. Farewell, and stand fast.

Fal. Now cannot I strike him, if I should be hang'd.

Prim. *Ned,* where are our disguises?

Poy. Heere hard by: Stand close.

Fal. Now my Masters, happy man be his dole, say I: every man to his businesse.

Enter Travellers.

Tra. Come Neighbor: the boy shall leade our Horses downe the hill: Wee'l walke a-foot a while, and eate our Legges.

Theeues. Stay.

Tra. Iesu blesse vs.

Fal. Strike down with them, cut the villains throats; a whorson Caterpillars: Bacon-fed Knaues, they hate vs youth; downe with them, fleece them.

Tra. O, we are vndone, both we and ours for euer.

Fal. Hang ye perbellied knaues, are you vndone? No ye Fat Chuffes, I would your store were heere. On Baccans, on, what ye knaues? Yong men must liue, you are Grand Iurers, are ye? Wee'l iure ye ifaith.

Heere they rob them, and brude them. Enter the Prince and Poynes.

Prim. The Theeues haue bound the True-men: Now could thou and I rob the Theeues, and go merrily to London, it would be argument for a Weeke, Laughter for a Moneth, and a good iest for euer.

Poynes. Stand close, I heare them coming.

Enter Theeues againe.

Fal. Come my Masters, let vs share, and then to horfse before day: and the Prince and Poynes bee not two arrand Cowards, there's no equity stirring. There's no more valour in that Poynes, than in a wilde Ducke.

Prim. Your money.

Poy. Villaines.

As they are sharing, the Prince and Poynes set upon them. They all run away, leaving the booty behind them.

Prince. Got with much ease. Now merrily to Horse: The Theeues are scattred, and posselt with fear so strongly, that they dare not meet each other: each takes his fellow for an Officer. Away good *Ned,* *Falstaff* sweates to death, and Lards the leane earth as he walkes along: wer't not for laughing, I should pitty him.

Poy. How the Rogue roas'd.

Exeunt.

Scena Tertia.

Enter Hotspur alone, reading a Letter.

But for mine owne part, my Lord, I could haue well contented to be there, in respect of the love I beare your house.

He

He could be contented: Why is he not content in respect of the loue he beares our house. He shewes in this, he loues his owne Name better then he loues our house. Let me see some more. *The purpose you undertake is dangerous.* Why that's certaine: 'Tis dangerous to take a Colde, to sleepe, to drinke: but I tell you (my Lord foole) out of this Nettle, Danger; we plucke this Flower, Safety. *The purpose you undertake is dangerous, the Friends you haue named vncertaine, the Time is selfe vnforced, and your whole Plot too light, for the counterpoize of so great an Opposition.* Say you so, say you so: I say vnto you againe, you are a shallow cowardly Hinde, and you Lye. What a lacke-braine is this? I protest, our plot is as good a plot as euer was laid; our Friend true and constant: A good Plote, good Friends, and full of expectation: An excellent plot, very good Friends. What a Frosty-spirited rogue is this? Why, my Lord of Yorke commends the plot, and the generall course of the action. By this hand, if I were now by this Rascall, I could braine him with his Ladies Fan. Is there not my Father, my Vnckle, and my Selse, Lord Edmund Mortimer, my Lord of Yorke, and Owen Glendour? Is there not besides, the *Dowglas*? Haue I not all their letters, to meete me in Armes by the ninth of the next Moneth? and are they not some of them set forward already? What a Pagan Rascall is this? An Infidell. Ha, you shall see now in very sinceritie of Feare and Cold heart, will he to the King, and lay open all our proceedings. O, I could diuide my selfe, and go to buffets, for mouing such a dish of skimm'd Milk with so honourable an Action. Hang him, let him tell the King we are prepared. I will set forwards to night.

Enter his Lady.

How now Kate, I must leaue you within these two hours.

La. O my good Lord, why are you thus alone? For what offence haue I this fortnight bin A banish'd woman from my *Harries* bed? Tell me (sweet Lord) what is't that takes from thee Thy stomacke, pleasure, and thy golden sleepe? Why dost thou bend thine eyes vpon the earth? And start so often when thou sitt'st alone? Why hast thou lost the fresh blood in thy cheekes? And giuen my Treasures and my rights of thee, To thicke-ey'd musing, and curst melancholly? In my faint slumbers, I by thee haue watcht, And heard thee murmure tales of Iron Warres: Speake tearmes of manage to thy bounding Steed, Cry courage to the field. And thou hast talk'd Of Sallies, and Retires; Trenches, Tents, Of Palizadoes, Frontiers, Parapets, Of Basiliskes, of Canon, Culuerin, Of Prisoners ransome, and of Souldiers slaine, And all the current of a headdy fight. Thy spirit within thee hath beene so at Warre, And thus hath so bestir'd thee in thy sleepe, That beds of sweate hath stood vpon thy Brow, Like bubbles in a late-disturbed Streame; And in thy face strange motions haue appear'd, Such as we see when men restraints their breath On some great sodaine hast. O what portents are these? Some heauie businesse hath my Lord in hand, And I must know it: else he loues me not.

Hot. What ho; Is *Gilbanns* with the Packet gone?

Ser. He is my Lord, an houre agoe.

Hot. Hath *Butler* brought those horses fro the Sheriffe?

Ser. One horse, my Lord, he brought euen now.

Hot. What Horse? A Roane, a crop care, is it not.

Ser. It is my Lord.

Hot. That Roane shall be my Throne. Well, I will backe him straight. *Esperance*, bid *Butler* lead him forth into the Parke.

La. But heare you, my Lord.

Hot. What say'st thou my Lady?

La. What is it carries you away?

Hot. Why, my horse (my Loue) my horse.

La. Out you mad-headed Ape, a Weazell hath not such a deal of Spleene, as you are toft with. In sooth he know your businesse *Harry*, that I will. I feare my Brother *Mortimer* doth stirre about his Title, and hath sent for you to line his enterprize. But if you go—

Hot. So farre a foot, I shall be weary, Loue.

La. Come, come, you Paraguito; answer me directly vnto this question, that I shall aske. Indeepe he breake thy little finger *Harry*, if thou wilt not tel me true.

Hot. Away, away you trisser: Lone, I loue thee not, I care not for thee *Kate*: this is no world

To play with Mammets, and to tilt with lips.

We must haue bloodie Noles, and crack'd Crownes,

And passe them currant too. Gods me, my horse.

What say'st thou *Kate*? what wouldest thou haue with me?

La. Doe ye not loue me? Doe ye not indeed?

Well, do not then. For since you loue me not,

I will not loue my selfe. Do you not loue me?

Nay, tell me if thou speak'st in iest, or no.

Hot. Come, wilt thou see me ride? And when I am a horsebacke, I will sweare I loue thee infinitely. But hearken you *Kate*,

I must not haue you henceforth, question me,

Whether I go: nor reason whereabouts.

Whether I must, I must: and to conclude,

This Evening must I leaue thee, gentle *Kate*.

I know you wise, but yet no further wise

Then *Harry Percies* wife. Constant you are,

But yet a woman: and for secrecie,

No Lady closer. For I will beleene

Thou wilt not vtter what thou dost not know,

And so farre wilt I trust thee, gentle *Kate*.

La. How so farre?

Hot. Not an inch further. But hearken you *Kate*,

Whither I go, thither shall you go too:

To day will I set forth, to morrow you.

Will this content you *Kate*?

La. It must of force.

Exit

Scena Quarta.

Enter Prince and Poines.

Prim. Ned, prethee come out of that fat roome, & lend me thy hand to laugh a little.

Poines. Where hast bene *Hall*?

Prim. With three or foure Logger-heads, amongst 3. or fourescore Hogsheads. I haue sounded the venie bate string of humility. Sirra, I am sworn brother to a leash of Drawers, and can call them by their names, as *Tom Dicke*, and *Francis*. They take it already vpon their confidence, that though I be but Prince of Wales, yet I am the King of Curtesies: telling me flatly I am no proud lack like *Falstaffe*, but a Corinthian, a lad of mettle, a good boy, and when I am King of England, I shall command al the good Laddes in East-cheape. They call drinking deepe, dying *Scarlet*; and when you breath in your watering, then they

c 3

they cry hem, and bid you play it off. To conclude, I am so good a proficient in one quarter of an houre, that I can drinke with any Tinker in his owne Language during my life. I tell thee *Ned*, thou hast lost much honor, that thou wert not with me in this action: but sweet *Ned*, to sweeten which name of *Ned*, I giue thee this peniworth of Sugar, clapt euen now into my hand by an vnder Skinker, one that neuer spake other English in his life, then *Eight shillings and six pence*, and, *Thou art welcome*: with this shrill addition, *Anon, Anon sir, Score a Pint of Bassard in the Halfe Moone*, or so. But *Ned*, to drine away time till *Falstaffe* come, I prythee doe thou stand in some by-roome, while I question my puny Drawer, to what end hee gaue me the Sugar, and do neuer leaue calling *Francis*, that his Tale to me may be nothing but, *Anon*: Step aside, and Ile shew thee a President.

Poines, Francis.

Prin. Thou art perfect.

Poin. *Francis.*

Enter Drawer.

Fran. *Anon, anon sir*; looke downe into the Pomgar-net, *Ralfe*.

Prince. Come hither *Francis*.

Fran. My Lord.

Prin. How long hast thou to serue, *Francis*?

Fran. Forsooth five yeares, and as much as to ———

Poin. *Francis.*

Fran. *Anon, anon sir.*

Prin. Five yeares: Betlady a long Lease for the clinking of Pewter. But *Francis*, darest thou be so valiant, as to play the coward with thy Indenture, & shew it a faire paire of heeles, and run from it?

Fran. O Lord sir, Ile be sworne vpon all the Books in England, I could finde in my heart.

Poin. *Francis.*

Fran. *Anon, anon sir.*

Prin. How old art thou, *Francis*?

Fran. Let me see, about Michaelmas next I shalbe ———

Poin. *Francis.*

Fran. *Anon sir*, pray you stay a little, my Lord.

Prin. Nay but harke you *Francis*, for the Sugar thou gauest me, 'twas a penyworth, was't not?

Fran. O Lord sir, I would it had bene two.

Prin. I will giue thee for it a thousand pound: Aske me when thou wilt, and thou shalt haue it.

Poin. *Francis.*

Fran. *Anon, anon.*

Prin. *Anon Francis*? No *Francis*, but to morrow *Francis*: or *Francis*, on thursday: or indeed *Francis* when thou wilt. But *Francis*.

Fran. My Lord.

Prin. Wilt thou rob this Leatherne Jerkin, Christfall button, Not-pated, Agat ring, Puke stocking, Caddice garter, Smooth tongue, Spanish pouch.

Fran. O Lord sir, who do you meane?

Prin. Why then your browne Bastard is your onely drinke: for looke you *Francis*, your white Canuas doublet will sulley. In Barbary sir, it cannot come to so much.

Fran. What sir?

Poin. *Francis.*

Prin. Away you Rogue, dost thou heare them call?

Here they both call him, the Drawer stands amazed, not knowing which way to go.

Enter Uiniger.

Vin. What, stand'st thou still, and hear'st such a cal-

ling? Looke to the Guests within: My Lord, olde Sir *John* with halfe a dozen more, are at the doore: shall I let them in?

Prin. Let them alone awhile, and then open the doore.

Poines.

Enter Poines.

Poin. *Anon, anon sir.*

Prin. Sirra, *Falstaffe* and the rest of the Theeues, are at the doore, shall we be merry?

Poin. As merrie as Crickets my Lad. But harke yee, What cunning match haue you made with this iest of the Drawer? Come, what's the issue?

Prin. I am now of all humors, that haue shewed them. selues humors, since the old dayes of Goodman *Adam*, to the pupill age of this present twelue a clock at midnight, What's a clocke *Francis*?

Fran. *Anon, anon sir.*

Prin. That euer this Fellow should haue fewer words then a Parrot, and yet the sonne of a Woman. His industry is vp-staires and down-staires, his eloquence the parcell of a reckoning. I am not yet of *Ieroms* mind, the Horse-purse of the North, he that killes me some fixe or seauen dozen of Scots at a Breakfast, washes his hands, and saies to his wife; *Eie vpon this quiet life, I want worke*. O my sweet *Harry* sayes she, how many hast thou kill'd to day? Giue my Roane horse a drench (sayes hee) and answeres, some fourteene, an houre after: a trifle, a trifle. I prethee call in *Falstaffe*, Ile play *Percy*, and that damnd Brawne shall play Dame *Mortimer* his wife. *Rino*, sayes the drunkard. Call in *Ribs*, call in *Tallow*.

Enter Falstaffe.

Poin. Welcome Iacke, where hast thou beene?

Fal. A plague of all Cowards I say, and a Vengeance too, marry and Amen. Giue me a cup of Sacke Boy. Ere I leade this life long, Ile sowe nether flockes, and mend them too. A plague of all cowards. Giue me a Cop of Sacke, Rogue. Is there no Vertue extant?

Fran. Didst thou neuer see Titan kisse a dish of Butter, pittfull hearted Titan that melted at the sweete Tale of the Sunne? If thou didst, then behold that compound.

Fal. You Rogue, heere's Lime in this Sacke too: there is nothing but Roguery to be found in Villanous man; yet a Coward is worse then a Cup of Sacke with in't. A villanous Coward, go thy wayes old Iacke, die when thou wilt, if manhood, good manhood be not forgot vpon the face of the earth, then am I a shorten Herring: there liues not three good men vnhang'd in England, & one of them is fat, and growes old, God helpe the while, a bad world I say. I would I were a Weauer, I could sing all manner of songs. A plague of all Cowards, I say still.

Prin. How now *Woolfsacke*, what murther you?

Fal. A Kings Sonnet If I do not beare thee out of thy Kingdome with a dagger of Lath, and drine all thy Subjects afore thee like a flocke of Wilde-geese, Ile neuer weare haire on my face more. You Prince of Wales?

Prin. Why you horson round man? what's the matter?

Fal. Are you not a Coward? Answer me to that, and *Poines* there?

Prin. Ye fatch paunch, and yee call mee Coward, Ile stab thee.

Fal. I call thee Coward? Ile see thee damnd ere I call the Coward: but I would giue a thousand pound I could run as fast as thou canst. You are straight enough in the shoulders, you care not who sees your backe: Call you

that

Make no Colle&ign of it. Let him shew
His skill in the construction.

Luc. Philarmenus.

Sooth. Heere, my good Lord.

Luc. Read, and declare the meaning.

Reades.

As Ten as a Lyons whelps, shall to him selfe unknown, without seeking finde, and bee embrac'd by a peece of tender Ayre: And when from a stately Cedar shall be lapt branches, which bring dead many yeares, shall after reuiue, bee ioyned to the old Stocke, and freshly grow, then shall Posthumus end his miseries, Britaine be fortunate, and flourish in Peace and Plentie.

Thou *Leonatus* art the Lyons Whelp,
The fit and apt Construction of thy name
Being *Leonatus*, doth import so much:
The peece of tender Ayre, thy vertuous Daughter,
Which we call *Mollis Aer*, and *Mollis Aer*
We terme it *Mulier*; which *Mulier* I diuine
Is this most constant Wife, who euen now
Answering the Letter of the Oracle,
Vnknowne to you vnought, were clipt about
With this most tender Aire.

Cym. This hath some seeming.

Sooth. The lofty Cedar, Royall *Cymbeline*
Personates thee: And thy lapt Branches, point
Thy two Sonnes forth: who by *Belarius* stolne
For many yeares thought dead, are now reui'd
To the Maiesticke Cedar ioyn'd, whose Issue

Promises Britaine, Peace and Plentie.

Cym. Well,

My Peace we will begin: And *Cainus Lucius*,
Although the Victor, we submit to *Cesar*,
And to the Romane Empire; promising
To pay our wonted Tribute, from the which
We were dissuaded by our wicked Queene,
Whom heavens in Iustice both on her, and hers,
Haue laid most heauy hand.

Sooth. The fingers of the Powres aboue, do tune
The harmony of this Peace: the Vision
Which I made knowne to *Lucius* ere the Stroke
Of yet this scarfe-cold-Battaile, at this instant
Is full accomplish'd. For the Romaine Eagle
From South to West, on wing soaring aloft
Lessen'd her selfe, and in the Beames o'th Sun
So vanish'd; which fore-shew'd our Princely Eagle
Th' Imperiall *Cesar*, should againe vnite
His Faour, with the Radiant *Cymbeline*,
Which shines heere in the West.

Cym. Laud we the Gods,
And let our crooked Smokes climbe to their Nostrils
From our blest Altars. Publish we this Peace
To all our Subjects. Set we forward: Let
A Roman, and a Brittain Ensigne waue
Friendly together: so through *Luds-Towne* march,
And in the Temple of great Iupiter
Our Peace wee'l ratifie: Seale it with Feasts.
Set on there: Neuer was a Warre did cease
(Ere bloodie hands were wash'd) with such a Peace.

Exeunt.

FINIS.



Printed at the Charges of W. Faggard, Ed. Blount, I. Smithweeke,
and W. Aspley, 1623.



VENVS AND ADONIS

*Vilia miretur vulgus: mihi flavus Apollo
Pocula Castalia plena ministret aqua.*



LONDON

Imprinted by Richard Field, and are to be sold at
the signe of the white Greyhound in
Paules Church-yard.

1593.



TO THE RIGHT HONORABLE
Henrie VVriothelley, Earle of Southampton,
and Baron of Titchfield.



Right Honourable, I know not how I shall offend in dedicating my vnpolisht lines to your Lordship, nor how the worlde will censure mee for choosing so strong a proppe to support so weake a burthen, onely if your Honour seeme but pleased, I account my selfe highly praised, and vowe to take aduantage of all idle houres till I haue honoured you with some grauer labour. But if the first beire of my inuention proue deformed, I shall be sorie it had so noble a god-father: and neuer after care so barren a land, for feare it yeeld me still so bad a haruest, I leaue it to your Honourable suruey, and your Honor to your hearts content, which I wish may alwaies answere your owne wish, and the worlds hopeful expectation.

Your Honors in all dutie,

William Shakespeare.



VENVS AND ADONIS.

EVEN as the sunne with purple-colour'd face,
Had tane his last leaue of the weeping morne,
Rose-cheekt Adonis hied him to the chace,
Hunting he lou'd, but loue he laught to scorne:
Sick-thoughted Venus makes amaine vnto him,
And like a bold fac'd suter ginnes to woo him.

Thrise fairer then my selfe, (thus she began)
The fields chiefe flower, sweet aboue compare,
Staine to all Nymphs, more louely then a man,
More white, and red, then doves, or roses are:
Nature that made thee with her selfe at strife,
Saith that the world hath ending with thy life.

Vouchsafe thou wonder to alight thy steed,
And raine his proud head to the saddle bow,
If thou wilt daine this fauor, for thy meed
A thousand honie secrets shalt thou know:
Here come and sit, where neuer serpent hisses,
And being set, Ile smother thee with kisses.

B

VENVS AND ADONIS.

She bowes her head, the new-sprong floure to smel,
Comparing it to her Adonis breath,
And saies within her bosome it shall dwell,
Since he himselfe is rest from her by death;
She crop's the stalke, and in the breach appeares,
Green-dropping sap, which she cōpares to teares.

Poore floure(quoth she)this was thy fathers guise,
Sweet issue of a more sweet smelling fire,
For euerie little grieffe to wet his eies,
To grow vnto himselfe was his desire;
And so tis thine, but know it is as good,
To wither in my brest, as in his blood.

Here was thy fathers bed, here in my brest,
Thou art the next of blood, and tis thy right.
Lo in this hollow cradle take thy rest,
My throbbing hart shall rock thee day and night;
There shall not be one minute in an houre,
VWherein I wil not kisse my sweet loues floure.

Thus weary of the world, away she hies,
And yokes her siluer doues, by whose swift aide,
Their mistresse mounted through the emptie skies,
In her light chariot, quickly is conuaide,
Holding their course to Paphos, where their queen,
Meanes to immure her selfe, and not be seen.

FINIS



LVCRECE.



LONDON.

Printed by Richard Field, for Iohn Harrison, and are
to be sold at the signe of the white Greyhound
in Paules Church yard. 1 5 2 4.

TO THE RIGHT
HONOURABLE, HENRY
VVriothesley, Earle of Southhampton,
and Baron of Titchfield.



HE loue I dedicate to your
Lordship is without end: where-
of this Pamphlet without be-
ginning is but a superfluous
Moity. The warrant I haue of
your Honourable disposition,
not the worth of my vntrud
Lines makes it assured of acceptance. VVhat I haue
done is yours, what I haue to doe is yours, being
part in all I haue, deuoted yours. VVere my worth
greater, my duty would shew greater, meane time,
as it is, it is bound to your Lordship; To whom I with
long life still lengthned with all happinesse.

Your Lordships in all duty.

William Shakespeare.

A 2

THE ARGUMENT.

Lucius Tarquinius (for his excessive pride surnamed Superbus) after hee had caused his owne father in law Servius Tullius to be cruelly murthered, and contrarie to the Roman lawes and customes, not requiring or staying for the peoples suffrages, had possessed himselfe of the kingdome: went accompanied with his sonnes and other Noble men of Rome, to besiege Ardea, during which siege, the principall men of the Army meeting one evening at the Tent of Sextus Tarquinius the Kings sonne, in their discourses after supper every one commended the vertues of his owne wife: among whom Colatinus extolled the incomparable chastity of his wife Lucretia. In that pleasant humor they all posted to Rome, and intending by theyr secret and sodaine arrivall to make triall of that which every one had before avouched, onely Colatinus finds his wife (though it were late in the night) spinning amongst her maides, the other Ladies were all found dauncing and revelling, or in severall disorders: whereupon the Noble men yielded Colatinus the victory, and his wife the Fame. At that time Sextus Tarquinius being enflamed with Lucrece beauty, yet smothering his passions for the present, departed with the rest backe to the Campe: from whence he shortly after privily withdrew himselfe, and was (according to his estate) royally entertained and lodged by Lucrece at Colatium. The same night he treacherously stealeth into her Chamber, & solently ravisheth her, and early in the morning speedeth away. Lucrece in this lamentable plight, hastily dispatcheth Messengers, one to Rome for her father, another to the Campe for Colatine. They came, the one accompanied with Junius Brutus, the other with Publius Valerius: and finding Lucrece attired in mourning habite, demanded the cause of her sorrow. Shee first taking an oath of them for her revenge, revealed: he Actor, and whole manner of his dealing, and withall sodainely stabbed her selfe. Which done, with one consent they all vowed to roote out the whole hated family of the Tarquins: and bearing the dead body to Rome, Brutus acquainted the people with the doer and manner of the vile deede: with a better inuoluntarie against the tyranny of the King, wherewith the people were so moved, that with one consent and a general acclamation, the Tarquins were all exiled, and the state government changed from Kings to Consuls.



THE RAPE OF
LUCRECE.

FROM the besieged Ardea all in post,
Borne by the trustlesse wings of false desire,
Lust-breathed TARQVIN, leaues the Roman host,
And to Colatium beares the lightlesse fire,
VVhich in pale embers hid, lurkes to aspire,
And girdle with embracing flames, the wast
Of COLATINES fair loue, LVCRECE the chaste.

Hap'ly that name of chaste, vnhap'ly set
This batelesse edge on his keene appetite:
VVhen COLATINE vnwisely did not let,
To praise the cleare vnmatched red and white,
VVhich triumpht in that skie of his delight:
VVhere mortal stars as bright as heauens Beauties,
VVith pure aspects did him peculiar dueties.

B

THE RAPE OF LVCRECE.

This sayd, he strooke his hand vpon his breast,
And kilt the fatall knife to end his vow:
And to his protestation vrg'd the rest,
VVho wondring at him, did his words allow.
Then ioyntlie to the ground their knees they bow,
And that deepe vow which BRVTVS made before,
He doth againe repeat, and that they swore.

VWhen they had sworne to this aduised doome,
They did conclude to beare dead LVCRECE thence,
To shew her bleeding bodie thorough Roome,
And so to publish TARQVINS fowle offence;
VVhich being done, with speedie diligence,
The Romaines plausibly did giue consent,
To TARQVINS euerlasting banishment.

N
F I N I S.



PLATE No. 52

THE
PASSIONATE

PILGRIME.

By W. Shakespeare.



AT LONDON
Printed for W. Iaggard, and are
to be sold by W. Leake, at the Grey-
hound in Paules Churchyard.

1599.



When my Loue swears that she is made of truth,
I doe beleue her (though I know she lies)
That she might thinke me some vtutor d youth,
Vnskiltull in the worlds false forgeries,
Thus vainly thinking that she thinkes me young,
Although I know my yeares be past the best:
I smiling, credite her false speaking tongue,
Outfacing faults in Loue, with loves ill rest.
But wherefore sayes my Loue that she is young?
And wherefore say not I, that I am old?
O, Loues best habite is a soothing tongue,
And Age (in Loue) loues not to haue yeares told.
Therefore lye with Loue, and Loue with me,
Since that our faults in Loue thus smother d be.

A 3



SONNETS

To sundry notes of Musicke.



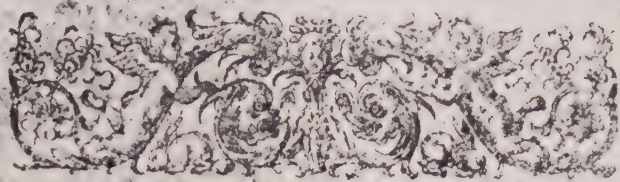
AT LONDON
Printed for W. Iaggard, and at
to be sold by W. Leake, at the Grey-
hound in Paules Churchyard.

1599.



If he be addict to vice,
Quickly him they will intice.
If to Women hee be bent,
They haue at Commaundement,
But if Fortune once doe frowne,
Then farewell his great renowne:
They that fawnd on him before,
Vse his company no more.
Hee that is thy friend indeede,
Hee will helpe thee in thy neede:
If thou sorrow, he will weepe:
If thou wake, hee cannot sleepe:
Thus of euery grieffe, in hart
Hee, with thee, doeth beare a part.
These are certaine signes, to know
Faithfull friend, from flatterer toe.





SHAKE-SPEARES

SONNETS.

Neuer before Imprinted.

AT LONDON

By *G. Eld* for *T. T.* and are

to be sold by *Iohn Wright*, dwelling
at *Christ Church gate*.

1609.



SHAKE-SPEARES

S O N N E T S.

Neuer before Imprinted.



AT LONDON

By *G. Eld* for *T. T.* and are

to be solde by *William Aspley.*

1609. 24

TO . THE . ONLIE . BEGETTER . OF .
THESE . INSVING . SONNETS .
M^r . W . H . ALL . HAPPINESSE .
AND . THAT . ETERNITIE .
PROMISED .

BY .

OVR . EVER . LIVING . POET .

WISHETH .

THE . WELL . WISHING .

ADVENTVRER . IN .

SETTING .

FORTH .

T . T .



SHAKE-SPEARES,
SONNETS.

From fairest creatures we desire increase,
That thereby beauties *Rose* might neuer die,
But as the ripper should by time decease,
His tender heire might beare his memory:
But thou contracted to thine owne bright eyes,
Feed'st thy lights flame with selfe substantiall sewell,
Making a famine where aboundance lies,
Thy selfe thy foe, to thy sweet selfe too cruell:
Thou that art now the worlds fresh ornament,
And only herauld to the gaudy spring,
Within thine owne bud burie'st thy content,
And tender chorde mak'st wast in miggarding:
Pitty the world, or else this glutton be,
To eate the worlds due, by the graue and thee.

2

When fortie Winters shall beseige thy brow,
And digge deep trenches in thy beauties field,
Thy youtnes proud livery so gaz'd on now,
Will be a totter'd weed of final worth held:
Then being askt, where all thy beautie lies,
Where all the treasure of thy lusty daies;
To say within thine owne deepe sunken eyes,
Were an all-eating shame, and thriftelesse praise.
How much more praise deseru'd thy beauties vse,
If thou couldst answer this faire child of mine
Shall sum my count, and make my old excuse
Proouing his beautie by succession thine.

B

This

SHARR-SPRALES

This were to be new made when thou artould,
And see thy blood warme when thou feel'st it could,

3
Looke to thy glasse and tell the face thou seest.
Now is the time that face should forme an other,
Whose fresh repaire if now thou not renewest,
Thou doo'st beguile the world, vnlesse some mother.
For where is she so faire whose vn-eard wombe
Disdaines the tillage of thy husbandry?
Or who is he so fond will be the tombe,
Of les selfe loue to stop posterity?
Thou art thy mothers glasse and she in thee
Calls backe the iouely Aprill of her prime,
So thou through windowes of thine age shalt see,
Dispight of wrinkles this thy goulden time.
But if thou liue remembred not to be,
Doe singe and thine Image dies with thee.

4
Vnthriftie loueliness why dost thou spend,
Vpon thy selfe thy beauties legacy?
Natures bequest giues nothing but doth lend,
And being franck she lends to those are free:
Taen beautilous nigard why doost thou abuse,
The bountious largesse giuen thee to giue?
Proficles vsurer why doost thou vse
So great a summe of summes yet can'st not liue?
For hauing traffike with thy selfe alone,
Thou of thy selfe thy sweet selfe dost deceaue.
Then how when nature calls thee to be gone,
What acceptable *Audit* can'st thou leaue?
Thy vnus'd beauty must be tomb'd with thee,
Which vsed liues th'executor to be.

5
THose howers that with gentle worke did frame,
The louely gaze where euery eye doth dwell
Will play the want to the very same,

And

SHAKE-SPEARES

But rising at thy name doth point out thee,
As his triumphant prize, proud of this pride,
He is contented thy poore drudge to be
To stand in thy affaires, fall by thy side.
No want of conscience hold it that I call,
Her loue, for whose deare loue I rise and fall.

152

IN loving thee thou know'st I am forsworne,
But thou art twice forsworne to me loue swearing,
In act thy bed-vow broake and new faith torne,
In vowing new hate after new loue bearing:
But why of two othes breach doe I accuse thee,
When I breake twenty: I am periur'd most,
For all my vowes are othes but to misuse thee:
And all my honest faith in thee is lost.
For I haue sworne deepe othes of thy deepe kindnesse:
Othes of thy loue, thy truth, thy constancie,
And to inlighten thee gaue eyes to blindnesse,
Or made them swere against the thing they see.
For I haue sworne thee faire: more periurde eye,
To swere against the truth so foule a lie.

153

Cupid laid by his brand and sell a sleepe,
A maide of *Dyans* this aduantage found,
And his loue-kindling fire did quickly sleepe
In a could vallie-fountainne of that ground:
Which borrowd from this holie fire of loue,
A datelesse liuely heat still to indure,
And grew a seething bath which yet men proue,
Against strang malladies a soueraigne cure:
But at my mistres eie loues brand new fired,
The boy for triall needes would rouch my brest,
I sick withall the helpe of bath desired,
And thether hied a sad distemperd guest.
But found no cure, the bath for my helpe lies,
Where *Cupid* got new fire; my mistres eye.

154

SONNET 2.

154

THe little Loue-God lying once a sleepe,
 Laid by his side his heart inflaming brand,
 Whilst many Nymphes that would chaste life to keep,
 Came tripping by, but in her maiden hand,
 The fairest votary tooke vp that fire,
 Which many Legions of true hearts had warm'd,
 And so the Generall of hot desire,
 Was sleeping by a Virgin hand disarm'd.
 This brand she quenched in a coole Well by,
 Which from loues fire tooke heat perpetuall,
 Growing a bath and healthfull remedy,
 For men diseas'd, but I my Mistresse thrall,
 Came there for cure and this by that I proue,
 Loues fire heates water, water cooles not loue.

FINIS.

K

A

THE LOVERS:

Could scape the haile of his all hurting'ayme,
Shewing faire Nature is both kinde and tame:
And vaild in them did winne whom he would maime,
Against the thing he sought, he would exclaime,
When he most burnt in hart-wisht luxurie,
He preacht pure maide, and praisd cold chastitie.

Thus meere with the garment of a grace,
The naked and concealed feind he couerd,
That th'vnxperferent gaue the tempter place,
Which like a Cherubin aboue them houer'd,
Who young and simple would not be so louerd.
Aye me I tell, and yet do question make,
What I should doe againe for such a sake.

O that infected moysture of his eye,
O that false fire which in his cheekes so glowd:
O that forc'd thunder from his heart did flye,
O that sad breath his spungie lungs bestowed,
O all that borrowed motion seeming owed,
Would yet againe betray the fore-betrayed,
And new peruert a reconciled Maide.

FINIS.



LICHFIELD CATHEDRAL.

The Chapter House :

AN ADDRESS GIVEN

ON

The Festival of St. Chad,

1919,

BY

THE VERY REV. H. E. SAVAGE, D.D.,

Dean.



Lichfield :

LOMAX'S SUCCESSORS (F. H. Bull & E. Wiseman), "JOHNSON'S HEAD."

THE CHAPTER HOUSE.

"Then he brought me forth into the utter (or, outer) court, the way toward the north : and he brought me into the chamber that was over against the separate place, and which was before the building toward the north."—Ezek. xlii. 1.

Jerome, in the short prologue to his commentary on Ezekiel, written at Bethlehem in the year 410, states that in his day no Jew under the priestly age of thirty was allowed to study the opening vision of Ezekiel's prophecy, or the ideal specification of the Temple of the New Jerusalem which is contained in the last nine chapters. And in his notes on the first chapter he adds that in all their synagogues the Jews were dumb as regards the interpretation of these passages ; declaring it to be beyond the power of man to make any attempt in that direction.¹ And yet the teaching of Ezekiel had exerted a profound influence in earlier times on the development of the Theocratic hope among the Jews after the Return from the Captivity. "What the *Civitas Dei*," of Augustine, "was to mediæval Christendom, that the vision of Ezekiel was to post-exilic Judaism : each furnished the ideal that moulded the polity of the age that followed."² Nor did light upon it fail when that age had passed away. For Christians it gained a new and deeper meaning through the constant use made of it by St. John in the Book of the Revelation. He, the greatest of all exponents of symbolic teaching, instinctively seized upon the real spiritual significance of the figures employed by Ezekiel, the first inspired writer who systematically adopted that form of representation of the truth. The Jews of the fourth century could not read it because of their rejection of the Gospel which explained it. "Their minds were blinded . . . the

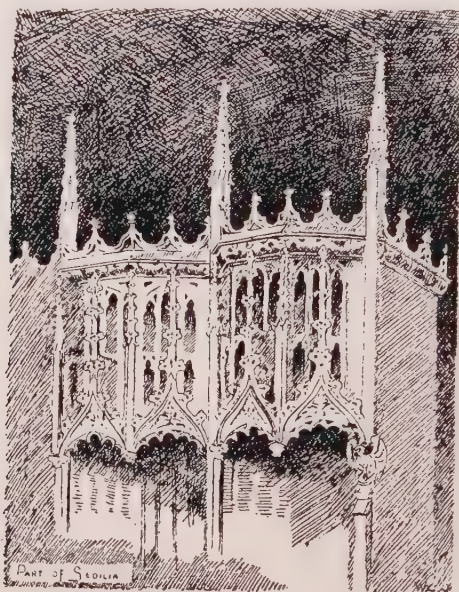
out on his journey to Lichfield, mounted on a horse which Theodore, Archbishop of Canterbury, is presenting to him. Third compartment—King Stephen; Bishop Clinton; Henry III., who gave stone for the building of the Transept; Bishop Langton, who left the money for building the Lady Chapel. In the centre, the translation of the body of St. Chad from its first place of interment to the Church of St. Peter on the present site. St. Chad died 672. Fourth compartment—Charles I., during whose reign the siege of Lichfield took place; Bishop Hacket, the restorer after the siege of the Close, 1661 to 1669; Queen Victoria and Bishop Lonsdale, during whose reign and episcopacy the last great internal restoration took place, 1856–61. The centre subject represents the clergy and choir on their way to the Chapter House, the only part of the building fit for use, in order to celebrate Divine Service at the restoration in 1661. The wrought-iron grylls were the work of Atterton, of Lichfield.

The pavement of the Altar space, made at Stoke-on-Trent, was the gift of Mr. Colin Minton Campbell, and contains medallions illustrative of subjects from the Old Testament, typical of the sacrifice of our Blessed Lord.

THE REREDOS, designed by Sir Gilbert Scott, was the gift of ladies of the Diocese and other friends, in 1866. The material is alabaster, enriched with coloured stones—cornelian, malachite and lapis lazuli, &c.; two columns of red marble, from the Duke of Devonshire's quarries, known as the "Duke's red"; also fossil and green marbles from Derbyshire. The centre subject represents the Ascension, and underneath is a figure of "The Lamb." In the two panels on either side are the emblems of the four Evangelists. On the wings will be seen angels, delicately carved in alabaster, bearing trumpets of ivory. In the open Arcading, which flanks the Reredos on either side, twelve alabaster figures, from designs by Mr. Kempe, and executed by Farmer and Brindley, have been placed.

The principle of selection adopted for these figures has been to choose representative Martyrs of different orders, such as Apostles, Bishops, Priests, Deacons, English Martyrs and Holy Women. The first on each side are two Apostles, St. Andrew with transverse cross, and St. Paul with a sword, then come two Bishops, St. Ig-

natus with chain and staff, and St. Polycarp with palm branch and staff. After this two Priests, St. Lucian with a cup and a chain, and St. Nicomede with spiked club and palm branch. Then two Deacons, St. Stephen with stones, and St. Laurence with gridiron and a palm branch. Next come two English Martyrs, St. Alphege with crozier and axe, and St. Alban with sword and palm branch, and lastly a matron and a maid, St. Perpetua with palm branch, and St. Blandina with book and palm branch. These two figures are turned to face into the Lady Chapel. The canopies of the



sedilia on the South side are of early 15th century work. These formed originally part of the great Altar Screen, partly destroyed in the time of the Civil Wars. The beauty of that screen may be imagined by comparing it with those of Winchester and St. Albans. In 1678, a Grecian altar-piece of wood, 24 feet high, with the King's Arms on the top, was erected in front of it. Both remained

of this arcade is worthy of notice. At the end of this is a memorial window, by Burlison and Grylls, containing figures of Nehemiah and Simeon, to William Yeend, Sub-Sacrist and Head Verger of this Cathedral, who died in 1879. Here is the entrance doorway to the Chapter House, which is very worthy of notice, having a shaft in the centre, and on each side four rows of rich dog-tooth ornament. In the upper part of the doorway is a figure of our Lord in glory. This appears to be one of the few figures that escaped destruction.

THE CHAPTER HOUSE, built in the middle of the 13th century, octagon in shape, with double sides, and a clustered central



column with elaborately worked capital, shewing four different designs. Over the president's seat are two curiously carved capitals, in which are introduced different birds and animals, amongst others a cat and a mouse. Over the door is a fresco, almost obliterated; subject, The Assumption. The first window on the left-hand side is in memory of Prebendary Edwards.

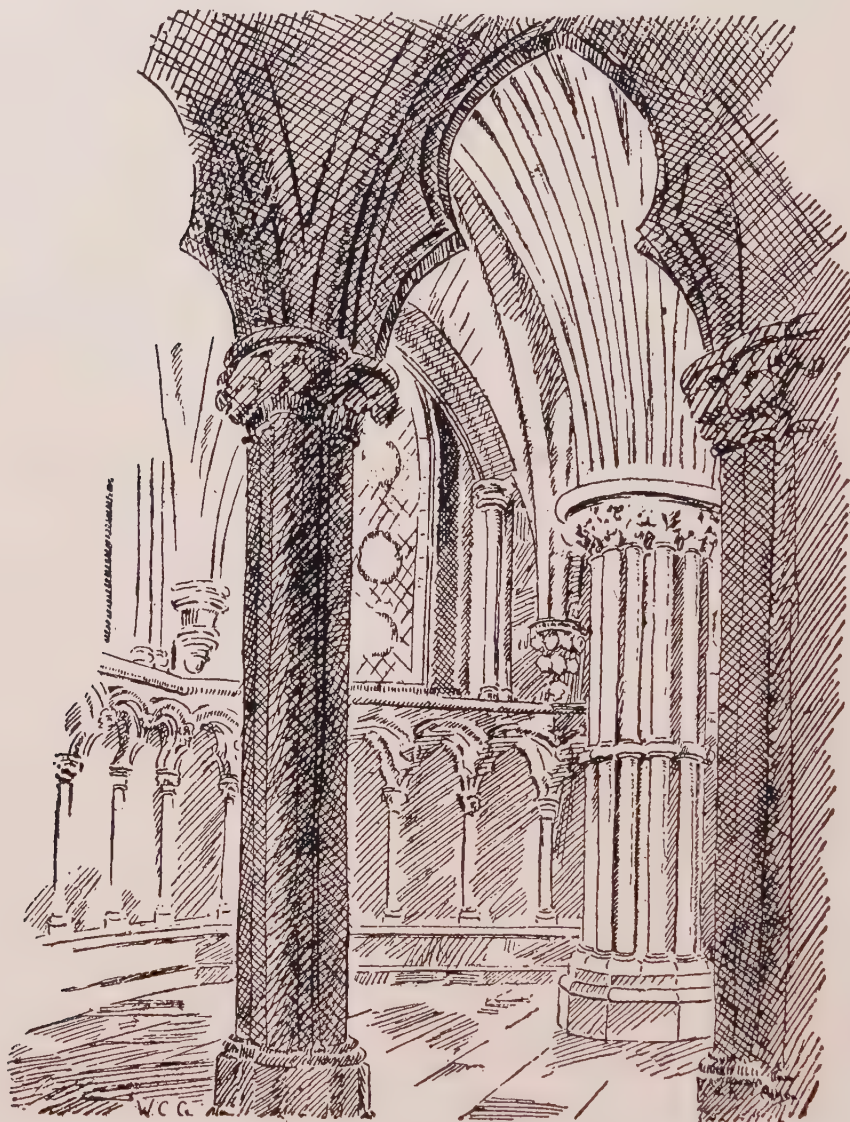
The figures are those of St. Chad and King Wulfhere. The scenes represent (1) the consecration of St. Chad, (2) St. Chad baptizing the two sons of King Wulfhere.

The second window is in memory of Archdeacon Allen and Prebendary de Bunsen. The figures are St. Oswald and St. Aidan. The scenes represent (1) St. Aidan preaching to the Angles, King Oswald interpreting, (2) St. Aidan at Lindisfarne with his school of boys, St. Chad amongst them. These first two windows were executed by Burlison and Grylls, the rest are by Mr. Kempe.

The third window is in memory of Dean Bickersteth. The figures are Archbishop Theodore and St. Ovin. The scenes are (1) St. Chad instructing certain of his brethren in the ministry; and (2) Owini listening to the songs of Angels sung in the Chamber of St. Chad a little before his death.

The fourth window is in memory of Prebendary Gresley. The single figures are those of Oswy, King of Northumbria, who conquered Mercia in the middle of the 7th century; and of Diuma, first of the Mercian Bishops. The scenes represent (1) Jaruman,

4th Mercian Bishop, undertaking to build here a Cathedral Church in 664 A.D. ; and (2) the institution of nineteen Prebendaries endowed by King Ethelwald, to form the Chapter of this Cathedral, in 822 A.D.



*The Chapter House
from the vestibule*

The fifth window is in memory of Prebendary Finch-Smith. The single figures are those of Archbishop Higbert, the first Archbishop of Lichfield, and of Thomas Cantelupe, once a Prebendary of this Cathedral and afterwards Bishop of Hereford.

The scenes represent (1) Bishop Adulph (the successor of Higbert) resigning the Metropolitcal dignity granted by Pope Adrian, and acknowledging the Archbishop of Canterbury as his superior at the Council of Cloveshoo; (2) Bishop Roger de Clinton building a new Cathedral Church in honour of St. Mary and St. Chad, 1140.

The Eastern light of the sixth window is in memory of Canon Bodington. The single figure is Dean Mancetter. The scene represents Dean Mancetter in the new Chapter House of Lichfield, committing a special trust to the Prior of Coventry, A.D. 1249. The Western light is in memory of Archdeacon Lloyd. The single figure is Alexander de Stavenby, Bishop of Lichfield from 1224 to 1238. The scene represents Bishop Stavenby dedicating a religious house for the use of the Friars Minor of the Order of St. Francis.

NORTH CHOIR AISLE.—The arcade of this aisle, as well as that on the South side and in the Lady Chapel, is worthy of notice, the arches being filled in with sculptures, human figures and grotesque monsters, interspersed with some delicate groups of flowers and foliage. It is interesting to notice that in the five bays of this arcade, as well as in the corresponding arcade on the South side, that the shafts have no capitals. In the first bay can be seen a number of musicians and a lady dancing, as Salome was always represented in mediæval art. The first is playing upon a harp, then a singing bird, after these performers playing upon the dulcimer, clarionette, bagpipes, and the tabor and pipe. These last should be specially interesting to Midlanders, for if not still in use, they were until very recent times played to supply the music among the villagers for the annual dances at Christmas and the Wakes. At these festal times our tympanist, who went by the familiar name of "Tabboring Tommy" or "Tabboring Jimmy," was in great request. It is also interesting to know that the tabor and pipe of six hundred years ago still remains in its unchanged form.

Whatever may have been the feelings among Midlanders of the thirteenth century relating to the bagpipe, it is certain that this instrument has lost all its charm for the denizens of this locality at the present day. Probably the whole of the County of Stafford

